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VOGUE

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SHOPPERS' AND BUYERS' GUIDE
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THE SUBLIMATION OF THE WINTER MODES IN MILLINERY

Sixteen pages of next week's Vogue will be devoted to the showing of hats—hats large and small—hats for young women and for women no longer young—hats for full and hats for slender faces—for tall women and for short women. In fact the latest styles in headgear for all occasions will be exploited in this issue.

Another feature of interest will be a special article on smart liveries for chauffeurs, illustrated with photographs of the cars and drivers of Mrs. Herman Oelrichs, Mrs. W. Watts Sherman, Mrs. W. G. Roelker, Mrs. L. L. Lorillard, and Mrs. W. Storrs Wells.

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LADY DOROTHY WOOD

NÉE ONSLOW

VOGUE

LONDON GOSSIP

A Smart English Wedding Brings Society To Town—The King and Queen Are Visiting, and the Prime Minister Is a Much Harassed Person

THERE are so many more people about this week than last that everything wears quite a different aspect. Instead of seeing busses and four-wheelers piled with luggage—or taximeters with smart fares—one begins to notice everywhere people in their own motors and electrics. To be sure, the belated fine weather has tempted some to linger on the continent, but it is doubtful if this has made much difference, because boys must be got ready for school—an undertaking that may not be put off—and, besides, there have been several smart weddings this week, the most important that of Lady Dorothy Onslow, second daughter of the Earl and Countess of Onslow, to the Hon. Edward Lindley Wood, son of Viscount Halifax. The ceremony was performed at the church of St. Peter and St. Paul, West Clandon, near Guilford, which is not far from London.

The bride wore a charming gown of white satin—the bodice trimmed with old Brussels lace and silver, and arranged with *diamanté* embroidery. A tulle veil covered a tiara of orange blossoms, and her only ornament was a beautiful pearl necklace, the gift of the bridegroom. She carried a bouquet of orange blossoms and myrtle. There were twelve bridesmaids, wearing white frocks, with flowing white and silver veils, crowned with wreaths of white roses, and after the wedding breakfast the happy couple left for Yorkshire, to pass their honeymoon at Garrowby, the residence of Lord Halifax, near York, before settling at Temple Newsam, Mr. Wood's beautiful old Elizabethan house near Leeds. The bride's going away gown was of midnight blue velvet, the bodice trimmed with silver lace, and a velvet coat to match of three-quarter length and semi-fitting. A large flat hat of moiré with five huge ostrich plumes, brought from back to front across the crown and grouped on one side, completed an altogether charming costume, which was well calculated to set off to the best advantage Lady Dorothy's blonde beauty.

The King has left Tulchan lodge and is now staying with Mr. and Mrs. Frank Bibby at Mamore, which is one of the very best deer forests in Scotland, comprising 35,000 acres, and being rented from Mrs. Cameron Lacy of Callart. The house is quite modern, having been built recently by Mr. Bibby when the old one at Kinloch Beg was abandoned. The original structure was more in the nature of a simple hunting lodge, and one of its features was a long, glass-covered verandah, the walls of which were lined with heads of "Royals" (12 pointers) from Mamore forest. Although Mr. and Mrs. Bibby gave many large parties there, it is doubtful if it would have been sufficiently large to accommodate royal guests. The Queen has left Christiania, where she has been visiting King Haakon and Queen Maud, and has now taken up her residence with the Empress Maria of Russia, at their villa near Copenhagen. It will be remembered that these royal sisters bought this villa, which had for them many associations, a short time ago, and they spend part of each year there together, without the usual court ceremonial and formality. The Queen is not expected to return to England until shortly before the celebration of His Majesty's birthday, which will take place, as usual, at Sandringham.

Lady Dorothy Onslow's wedding gown of satin and lace

What with the uproar over the budget, and the violent behaviour of the Suffragettes, the Prime Minister is in a very poor way just at present. He might as well be the Czar of Russia, the way he must be guarded from these over-zealous ladies. Indeed, even when he plays golf he has five or more detectives around him, and if he goes out in his motor, in the country as well as in town, his bodyguard must follow close at hand in another car. One wonders what the outcome of it all will be. It seems possible that, if there were less opposition and not so much publicity given to the exploits of the Suffragettes, the excitement would soon wear off. Or rather that might have been the case in the beginning; for very likely it has got beyond that now, because it would be difficult to ignore the bricks they threw at the police at Birmingham. Yet here am I doing just what I find fault with—writing about them, when I should not even mention them if I were to practice what I preach. The present unsettled state of the government has affected trade more than a little. There seems to be a general lack of confidence everywhere, and many who have not always thought so, now seem to think that tariff reform is the only way out of the difficulty. That something must be done, all agree, and would that all could agree on that "something"!

This is a busy season theatrically—one new play following another. "Making a Gentleman," by Sutro, is well cast, except for Ethel Irving, who has such a poor part that one almost wishes she had not undertaken

The traveling frock of deep blue velvet and silver lace

it at all. It is distinctly a man's play. In fact, it would almost seem that Sutro had something against the weaker sex—he has made their characters so unattractive. Fortunately, it is not a serious production, and, although loosely put together, has some good lines. Without being up to the author's standard, Mr. Bouchier is at his best, and Kenneth Douglas always insures an evening's entertainment. The story is that of a pickle manufacturer who has made a fortune, and has done his best to spoil his children by educating them above his own attainments, with the result that they look upon him as nothing more nor less than a bank account to be drawn on. The daughter is utterly heartless and scheming (for which she is rewarded by hisses from the gallery), but the son, Archie, is good-hearted, though weak, and shows the

right spirit when he finds that the old man has lost all his money by speculation. He agrees to go to Canada with his father and begin making pickles again, but his sister's influence is too strong, and she persuades him to propose to a widow of large fortune and doubtful past. Fortunately he falls in love with the lady (Ethel Irving) before he asks her to marry him, and the ending is happy, if not exactly convincing. Kenneth Douglas made a most delightful, if wavering son, and Bouchier was wonderfully good as the father.

"The Great Divide," like most American plays, has not met with an especially good reception, although all agree it is well done. To quote the newspapers, "It is a little more than a melodrama and less than a good play," although I hear that in America it was looked upon as such a wonderful psychological study that people went to see it again and again. Very likely there is too little action to suit the general public here, and the critics object that it is not natural, or probable that a woman in the heroine's position should be so introspective.

Mrs. Bradley Martin has been having a series of large parties at Balmacaan, including Mrs. Ronalds and her son (who have now returned to town). Some of those staying on for the Inverness gathering are Mr. William Gillett, Mrs. Cornelius Vanderbilt, Lady Rosmore, Lady Huntington, Mr. Creighton Webb, Mr. Francis Otis and Lord and Lady Craven.

The hotel at Inverness is well worth a visit on account of its wonderful collection of old furniture. There is absolutely nothing modern about any of the pieces, or, if modern, they are marvelous copies of the antique. People book their rooms a year in advance; for the accommodations are limited, and there is always a great demand.

The Duke and Duchess of Roxburgh have taken a lease of Chesterfield House, which now belongs to Baroness Burton, whose father was the most respected and successful brewer in England. The house was built in 1747 by the famous Lord Chesterfield, and there his famous letters were written. Dr. Johnson was a frequent visitor, and in one of the rooms is the well-known picture, by Reynolds, representing the Doctor impatiently awaiting an audience with his patron.

A special feature of the house is the great double staircase, each step of which is a single block of marble, and the library, around which hang many pictures of celebrated authors, is a fine apartment.

One sees a number of smart women wearing fur toques and boas, and although they look unseasonable, their wearers do not seem to be uncomfortable. The shops have all their winter models ready. I am told that only self colors will be worn for tailor gowns, except for the country, where naturally, tweeds are indispensable. The fashions have assumed much more rational proportions. Waist lines are where we used to look for them, and skirts are fuller and much more trimmed, with a tendency to shortness. Even the evening gowns have not much train. Hats are much smaller; in fact, one sees mostly toques, but this fashion may change later. There is the greatest change in the way the hair is worn, and if the present rage for false hair continues, one wonders how the supply will meet the demand. However well Nature may have endowed a woman with her crowning glory, it doesn't seem to grow in quite the right way to produce the desired effect. Nothing satisfactory can be done without a switch nearly a yard long, as well as other little odd bits to cover up one's own hair, so this part of the toilet has become rather an expensive adjunct. Curls and puffs are dying hard, but are doomed at last after a long run of uninterrupted popularity. Fashions penetrate slowly in England, and are equally hard to dislodge. Although only six hours from Paris, it takes as many months for the modes to cross the channel, and even then they are so modified and altered that their own designers wouldn't know them. There seems a growing tendency even in Paris, however, for every one to wear what suits best, only one thing being still unforgivable—embonpoint.

During the absence of their Majesties active preparations are going forward at Windsor for the reception of young King Manuel of Portugal, who is expected to make a state visit in November. A special suite of apartments is being got ready for him, and already an elaborate programme is being planned for his entertainment. There is naturally much speculation as to whether this youthful Majesty is in search of a bride.

MRS. RONALDS

One of the best known American hostesses in London. Mrs. Ronalds has been staying at Balmacaan with Mrs. Bradley Martin.

Cora, Countess of Strafford, has taken Houghton, in Norfolk, as a country residence, from Col. and Mrs. Vivian. This has come as rather a surprise to their neighbors, as it was thought Col. Vivian's lease had still some time to run. It will be remembered that Houghton, besides being one of the show places and best shoots in England, is also interesting as the historic seat of Sir Robert Walpole.

The October hunting in the Shires is of the best and the fashionable restaurants here are filled with gay parties passing through from one country place to another.

Parliamentary engagements are obliging many persons of the social world to remain in town and there is no dearth of dinner and luncheon parties. At the Savoy, for instance, the Duke of Westminster, the Duke and Duchess of Manchester, the Earl of Clonmell, Viscount Morley of Blackburn, Viscount Churchill, Lord Arlington, Lord Herbert, Lord Louth, Lord Athlumney, Sir John and Lady Lister-Kaye and Sir Edgar Vincent have been entertaining.

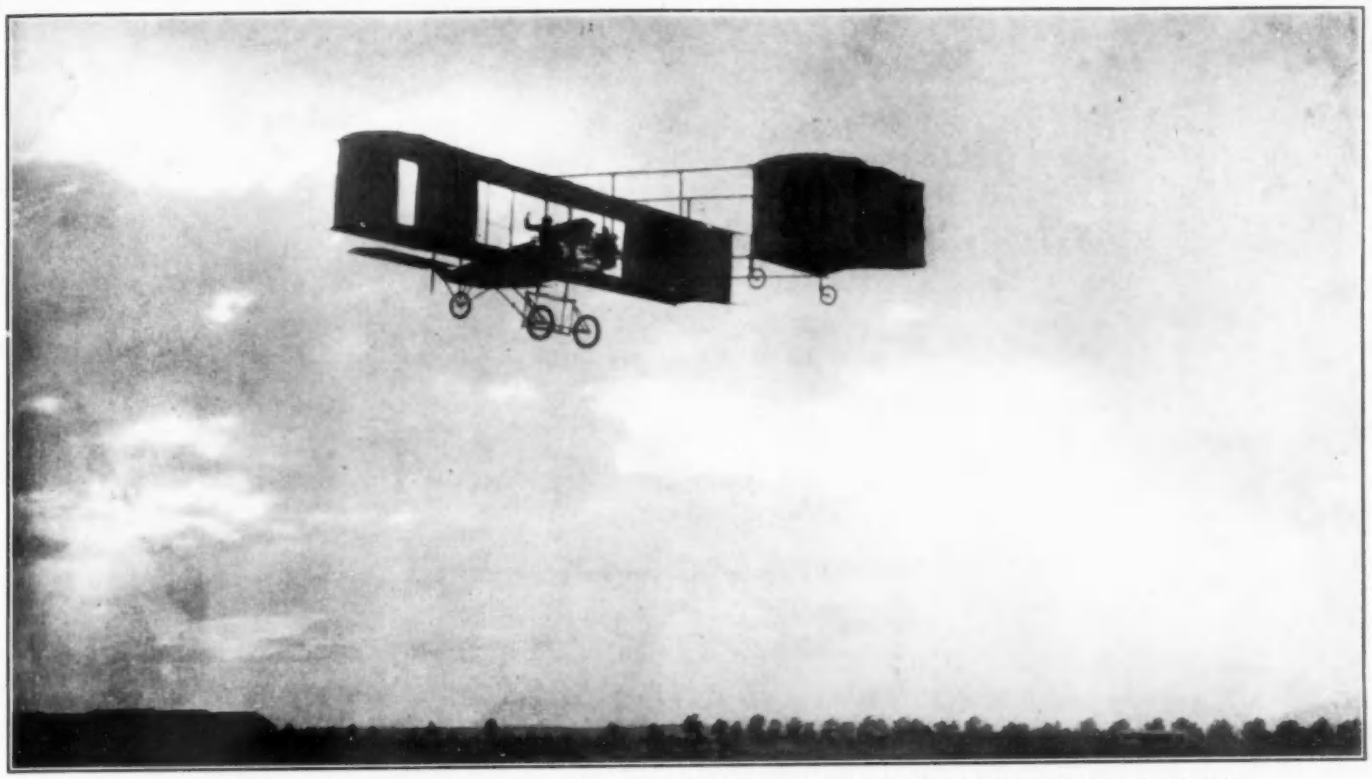
Everybody is talking of that marvelously frank volume of "Recollections"—"Indiscretions" would be a better title some one suggests—that the elderly Lady Cardigan has just published. The venerable Countess has a wonderful memory and she writes most intimately of the celebrated persons she has known as well as of the events of her own highly interesting life, many years of which were spent at Deene, a place well known to every one who visits Northamptonshire.

Such a kindly new custom has been set by Lady Mary Percy who is to be married this month, to Capt. Alymes Maxwell, that I must make a note of it here. Lady Mary through her father, the Duke of Northumberland, has expressed the wish that instead of contributing wedding gifts, as had been their intention, the inhabitants of Alnwick and New Castle shall send simple addresses of congratulation. This is quite in accordance with the tradition of the Percys, a family that has always held itself aloof from the modern craze for ostentation and self-advertisement.

Mr. and Mrs. George Keppel are getting rid of the house they have lived in for so many years in Portman-square, and have bought a new one in Grosvenor street. This at present is one of the principal piano depositories, familiar to most passersby for its rather dismal-looking, chocolate-brown paint, and typically dull square Georgian windows. But, all the same, it is really one of the largest houses in the street, with a very wide frontage; and no doubt Mrs. Keppel, with her well-known cleverness in such matters, will make of it an ideal private residence (as, I believe, it originally was), before taking ultimate possession.

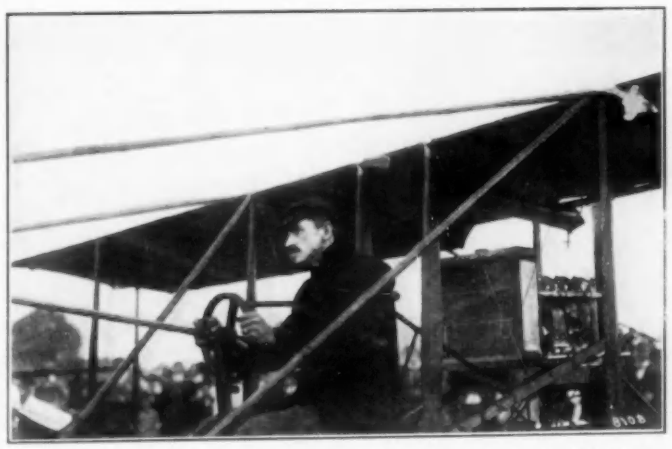
The Duke and Duchess of Connaught are in Ireland to pay a round of visits among their Irish friends and then proceed to Glasslough to stay with Col. and Mrs. "Jack" Leslie, who are among their special friends, the Colonel having been for many years on the Duke's staff, and Mrs. Leslie lady-in-waiting to the Duchess. Col. and Mrs. Leslie are to celebrate their silver wedding soon, and there is to be a large house party for the festivities, and to meet the Duke and Duchess of Connaught. Lord and Lady Kilmorey are to be among the guests, and Lord and Lady Kerry and Mr. and Mrs. Stanley Hope are also expected. Sir John and Lady Constance Leslie have gone to reside altogether in England, and given up Glasslough to their son and his wife.

King Edward's representative at the Spanish court, Sir Maurice de Bunsen, and Lady de Bunsen, have been spending the summer at Overstrand.



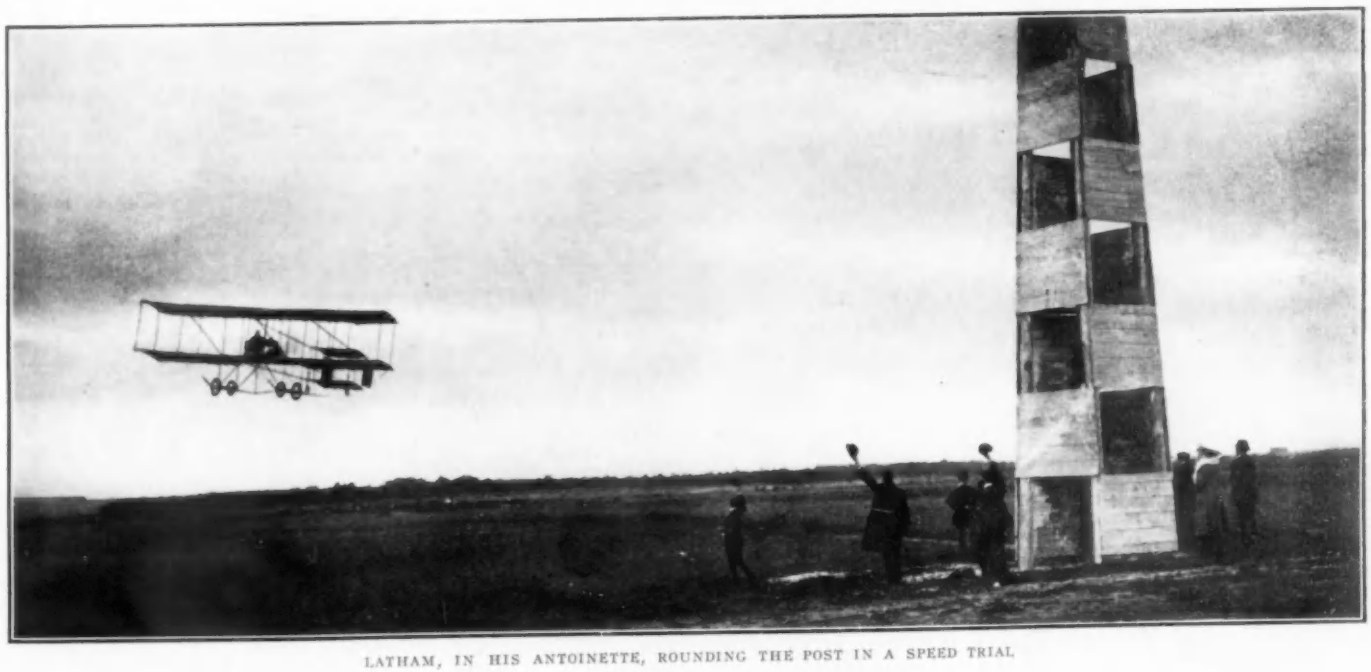
A REMARKABLE PHOTOGRAPH OF PAULHAN AND HIS PRIZE-WINNING BIPLANE, ABOUT TO ALIGHT AFTER A SUCCESSFUL FLIGHT THROUGH THE CLOUDS

FARMAN, SUCCESSFUL ENGLISH AVIATOR, IN HIS AEROPLANE



GLENN CURTISS, WHO WON THE SPEED PRIZE AT RHEIMS, AND WHO RECENTLY FLEW IN HIS BIPLANE AT ST. LOUIS

BLÉRIOT, WHO CROSSED THE CHANNEL, AND HIS MONOPLANE



LATHAM, IN HIS ANTOINETTE, ROUNDING THE POST IN A SPEED TRIAL

PROMINENT AVIATORS IN THEIR FLYING MACHINES

THE LURE OF THE MAN AND THE TITLE

TO credit those of our native girls of wealth and position who accept marriage proposals from titled foreigners with being actuated wholly by ignoble motives for social advancement is flattering to the vanity of the American man, and, moreover, he thoroughly believes that deep down in their hearts these young women really prefer him, or would, if it were not for the barrier of our democratic system of no titles. In some cases this may be true, and the theory of preference stifled by ambition doubtless would apply in all if the maidens of brilliant alliances were brought up after American methods, in sympathy with the ideals and ambitions of our experiment in democracy.

But the great majority are not. Caste is the social god to which they are taught to bow the knee, the whole trend of their training being to develop in them a fondness for the foreign leisure class pursuit of life and happiness, and to regard other social standards as crude. The young woman product of the finishing school, who spends much of her time in the capitals of Europe, finds in all of them many men who know how to be attractive socially—an art not so well acquired, because less practised, even by the sons of wealth, in this country, where elegant idling is looked at more or less askance, if not indeed with actual contempt. It goes without saying that foreign society, which was perfected long before the age when the men of this country were fighting Indians for possession of the land, must inevitably have developed many graces that newer social groups lack, and it is not altogether surprising that when daughters of rich fathers and ambitious mothers are introduced to it they should be persuaded that a distinguished position in it is the highest and most covetable of worldly prizes. All social systems, founded upon and sustained by privilege, quite naturally breed a type of men that conform to their environment—taking on at least part of whatever charm the life possesses—and social agreeableness being second nature to them, because of their training, when they go a wooing, with a title to boot, quite naturally they are distinctly persona grata to the fair American, trained as she is to regard nothing so well worth attainment as dazzling social distinction. Moreover, it must be said in her behalf that nowhere in her own country does she find such a thing as social democracy, the keynote of society as an institution, being here as elsewhere, exclusiveness. Everywhere she sees the fight for admission going on ceaselessly and after all the striving she knows that, so far as brilliancy of position is concerned, even those who succeed in the game here find it not nearly so well worth the candle as it is in the land of titles.

It is of course difficult for the American man to conceive how our native girls can possibly be so thoroughly out of sympathy with national ideals as to prefer men and life that represent alien and really feudal civilizations, but when it is considered that these young women, even when they have the impulse to do so, are discouraged from interesting themselves in distinctively American ideas, the fact that they prefer the feudal type of thought and social life is easily accounted for. While the part the rich and socially ambitious American girl is trained to play is ignoble compared to what she could achieve were she to use her youth, beauty, charm and wealth for the benefit of her own country, by marriage with an American and by rearing her children to carry on the best national traditions, after all she is only an occasional unit. Why try to crush these butterflies on the wheel of patriotism, since the country does not really miss them?

AS SEEN BY HIM

Autumn Pleasuring—Reappearance of Croquet in England—Risk of Marriage Between May and December—Sorbet an Inexcusable Social Barbarism

AUTUMN in the country has been marked by the many house parties and much life in the open. Here and there local horse shows have been held, and besides, there is quite a revival of tennis and golf. So far, there has been little croquet, although this mild game has again become the rage in England, especially for those a little beyond the meridian of life. The King who has taken it up, plays a few games at each country house he visits, and it is constantly on the programme of the day at Sandringham.

At home, and especially on Long Island, there is much interest in the coming contest for the Vanderbilt Cup. There will no doubt be a large crowd at an early hour—although I believe that it is now somewhat later than it was in former years, when one was expected to rise at peep o' day, and sit for hours on a grandstand and in the parking place. People, as a rule, look very uninteresting at such early hours, and their tempers are none of the best. I shall never forget hearing a man receive a terrible lecture from his wife at one motor race for some misdemeanor, and the couple were afterwards divorced. It is most trying to any one's temper to be in evidence at daybreak, and as a matter of altruism, we should be practically invisible for quite a time after rising. Women who comprise the decorative sex, are apt to look yellow, and it is impossible then to conceal the ravages of time, even when there is a resort to makeup.

THE DAY OF THE DEBUTANTE IS NIGH

There have been many dances of quite an informal but no less enjoyable kind this autumn, given at the hotels, which now spring up all along the roadside in country neighborhoods, and on the 29th there will be the famous ball of Tuxedo which is an annual event that brings great joy to the hearts of the younger set. I have already stated that the debutantes are fewer this year, but some one is responsible for putting the number at one hundred and thirteen—rather ominous that—is it not? Every few days new buds are mentioned, and the latest list now includes Miss Roosevelt (Miss Jean), the sister of Miss Gladys and the daughter of Mr. and Mrs. John Ellis Roosevelt. The Junior Cotillion holds its first dance on November 30th, and many teas or receptions will have to be squeezed in during the few weeks between that date and Christmas. Lent comes as early as February 6th, and there is no doubt that the season will be a short and a merry one.

The same set has gone to the Hot Springs of Virginia which is a delightful resort of its kind where the mountain air is invigorating; and then there are rides, drives and excursions and a great deal of eating of fried chicken and waffles, and playing of bridge. I seldom go to spas, as even Lakewood has a melancholy effect upon me, and yet it is a pretty place, and the air is mild, but you are always meeting invalids and you seem to be boxed in. I prefer Atlantic City, where if you want to do so, you can get away from town people and be a little rowdy—that is, see the crowd and visit some of the amusements of the famous board walk. But I never like to get too far away from town, as I am apt to grow tired, and when it rains—as it sometimes will—there is dreariness beyond understanding.

DIVORCE FOLLOWS UNEQUAL MATING

Fewer marriages than usual will take place this autumn, there being only a limited number of announcements, and many of these weddings are in the country. Rumors of divorces continue, and, strange to say, more than one of these *causes celebres* (they are all discussed quite freely in many of the prints), seem to be based on inequality of age. Sometimes one hears of a very happy match between a young man and a woman older than himself, but she must not be very much older, and she must have a strong character. It is difficult to hold a man who can look around and choose—one who has money and position and whose capture, to some woman, is a veritable triumph. The wife, no matter how fascinating, if much older, becomes middle-aged, while he is still young, and unhappiness is bound to follow. There are quoted a few happy instances, but these are the exceptions. In England, such marriages seem to be more successful than here. A few duchesses and countesses have led happy lives with men much younger. Naturally the Burdett-Coutts-Bartlett marriage was an affair based on many other considerations than merely great mutual affection and esteem. The Baroness had grown to depend upon Ashmead Bartlett, and the subsequent alliance, although it did stir up a storm of protest and angered the late Queen Victoria who would not receive the Baroness for years afterwards, turned out most happily. So has to the present time the marriage of Lady Randolph Churchill and Cornwallis-West. But Mrs. Cornwallis West is a most remarkable woman, and she keeps her youth wonderfully. Cornwallis West, like many young Englishmen, has been brought up in a career, and he is interested in other matters than the mere spending of money and enjoying himself. The American of this class has few resources, and even if his wife were a woman of fascination and a brilliant mind, it would hardly appeal to him, especially if he were besieged by other women.

PLAYING WITH FIRE

There is a certain modern pose which does not go with our morals and our civilization, but which may work out in an older civilization, where women sometimes seem able to go very near the danger mark, at the edge of the cliff, and yet keep from falling over. It was only recently that a beautiful woman calmly remarked that she must have adulation, homage and admiration from a number of men, as she could not live without it, but that she always came back to her husband. And she added that her experience was that of every woman. This speech, made by a much published and advertised fashionable beauty, was in the presence of several young girls who are to be debutantes this year; and when you take into consideration that the ambition of every aspirant to the life fashionable is to make a success, you can well measure the force and the influence of such a bit of advice and slice of experience upon unsophisticated girlhood.

THE DAY OF RECKONING

In the cold, gray light of the morning after, when the time of reckoning up results came, there seemed to be much ill-feeling in regard to the recent celebration—this time with a small "c". Our heroes are all of yesterday, and alike forgotten, and for a while, at least, we do not care to hear anything about Old New York, or about customs and manners in the early part of the last century, any more than of the aborigines and the first explorations in the Arctic. Our police did nobly and exercised much patience and fortitude, and some one is surely responsible for the splendid behavior of this body of men. They show not only bravery, but are beginning to exhibit excellent judgment and good manners. These qualities were far above the characteristics of the crowds which they had to control. The agony of the celebration was somewhat prolonged. I gave it a final *congé* some weeks ago, and yet, at present writing, it has hardly been laid to rest. There were endless discussions as to the propriety of exhibiting on some of the floats certain episodes of our history, which perhaps were not in the best taste, as these irritated the feelings of our foreign guests. The historical floats themselves were execrable, and that part of the entertainment tiresome to a degree, and our foreign guests had for the most part forgotten the historic events, which, after all, were only happenings in a little colonial town on the verge of rebellion.

DIETARY ABOMINATIONS

I hope that the stomachs and digestive apparatus of our distinguished visitors are in process of recovery; for the amount of public feasting was amazing. The entire affair was devoted to guzzling and gobbling, and few of the menus showed any discrimination, there being the same old things on every one of them, and a great deal too much. At the Pilgrims' dinner to the ranking officers of the squadron of Great Britain, the "bill of fare" was more simple and sensible and a bit characteristic. I do not care for oyster cocktails, regarding them as a gastronomic abomination, but they are one of the national appetizers, so they were served at the beginning. Then followed green turtle soup, and then fish and one entrée; so far so good, but the sorbet was a mistake, as it is a survival of the nineteenth century, and inexcusably barbaric. The dinner concluded with plover and salad—the latter of romaine and green and red peppers, with French dressing—most excellent—and ices and dessert. Two kinds of mineral waters, as well as champagne, were served with and after the roast; sauterne with the soup, sherry with the fish and cucumbers, and hock and claret with the entrée, which I believe was a *noisette* of lamb with fresh mushrooms and little green peas. With a few less wines—say two—and with sweetbreads for an entrée or a timbale, this would be quite an ideal dinner. It shows that at last the simpler course is making a beginning, but alas! this menu was in itself a notable exception.

Take another example, which was the dinner given to Dr. Cook. I did not attend, but evidently his admirers were determined he should have something to coun-

(Continued on page 690.)

MID-SEASON MODES IN PARIS

OSTRICH FEATHER STOLE AND MUFFS—SAPPHIRE BLUE COSTUME—PLAITED BLUE AND TAN TWEED COSTUME—IMITATION RIBBED VELVETEEN IN WOOL—SHORT COATS FORCING THEIR WAY—DARK RED POPULAR COLOR—THE AEROPLANE HAT MODEL

THE French capital has come into its own again. The animation peculiar to the season is evident in the smart lounging and shopping district, tea rooms and hotels of Paris. Again, carriages line the short and narrow Rue de la Paix, crowding before the doors of *couturières* and modistes. In gowning there is the usual confusion of the *demi-saison*, a *mélange* of autumn and winter modes depending on the caprices of the weather. However, we have at last definitely bidden farewell to summer textures. Silk, serge, satin, even velvet, are the materials of the new costumes seen everywhere. Hats of felt and beaver, low crowned, flare wide, shooting great feathers. High hats are compactly made of silk and velvet folds, with tufts of feathers and swagger bows.

The wise and normal *tenue* of the *demi-saison* is the tailored costume of coarsely woven wool, with a rough or smooth surface, trimmed with matching silk revers hemmed with handsome black silk braid, worn with a velvet toque, or big hat covered smoothly with black silk or satin, and with the latest word in all the small accessories.

OSTRICH STOLES AND MUFFS

While awaiting weather suitable for the furs already prepared, there are charming new scarfs, stoles and muffs. Adorable are long, wide stoles, and large, soft muffs, curiously woven from what appears to be fronds of ostrich feathers clipped close and thick, into a mossy surface exactly resembling the fresh moss that covers gray rocks in damp forest glens. These lovely things come in all colors, and are lined with soft satin to match. Such a set, including a turban of ostrich feathers sprouting a tall bunch of stiff,black tail feathers, I saw worn by a pretty woman who came into the Ritz tea room yesterday afternoon. The color, a deep reddish violet, was charming with her gown of soft black météore crêpe. Lightly gathered, the skirt hung straight from a round waist line. There were long, tight sleeves of the crêpe, and softly plaited bands of it crossed the front of a tucked chemisette of violet mousseline de soie of a shade of violet much lighter than the stole. Cut round-necked below a white guimpe, a pretty touch was given by a bit of gold lace, laid straight across the front, rising above the edge of the chemisette. (See illustration on this page.)

SEEN AT THE RACES

From a clothes point of view, the autumn races have taken on an unusual importance. All interested in the modes are eagerly awaiting the final verdict of the Prix d'Automne. At Longchamps last Sunday, *couturières* and *modistes* rivalled each other in attempting attractive novelties. La Contesse Edmond de Lesseps, a sweet young bride, wore a costume of sapphire blue velveteen, widely ribbed. Low down on the short skirt, at one side, three large, velvet-covered buttons asserted themselves with a strongly decorative quality. A four-inch band of chinchilla fur hemmed it, and also the half long coat, following a diagonal line to the neck. Opposite the closing were three buttons set in a line, and there were three set on the seam at each side. The great muff was made of alternate bands of chinchilla fur and puffed velveteen; the chinchilla toque was trimmed with a tall blue aigrette. (See middle figure on opposite page.)

MUSTARD COLOR COSTUME

Sitting with the Contesse in the tribune was a lovely girl wearing a tailored costume of mixed mustard shades. Half long and shaped on extremely straight lines, was a redingote with wide revers, faced with mustard colored moiré hemmed, inch wide, with black satin, edged with a black silk braid as thick as one's finger. Below the revers, on the fronts, were strips of the black braid, ending with large, oblong buttons of gold and black jet. Stitched bands and the buttoned braid straps trimmed the sleeves. Passed through stitched straps a cloth belt circled her hips, fastening on one side in a handsome jet buckle.

Matched sets of muff, scarf and turban in clipped ostrich are adorable for demi-saison wear

Inside the open revers showed her pretty blouse of white linen, striped inch-wide with mustard color, the neck finished with a stiff embroidered collar cravatted with black. Short skirts prevailed that day, and the skirt of this costume ended at the ankle, showing well both pretty feet, clad in black varnished leather, with gaiters matching the costume. The handle of her *tout en cas*, of paler mustard silk, was set with a great yellow stone rimmed with jet. Swinging in the same hand she carried a neck piece of black satin ribbon, tied with long ends, and frilled with black fur.

BLUE AND TAN TWEED

A piquant-faced little brunette wore a becoming costume of blue and tan mixed tweed, with a short skirt, laid in four, wide box plaits, which, when she stood, hung straight, like panels, and when moving, inner plaits disclosed themselves. Three-quarters long, and straight, hung the belted redingote closed oddly by lapping far to one side under false, braid button holes, and large buttons. Yellowish opossum fur, with gray tipped hairs, banded the sleeves. Not for warmth, but to perfectly complete the costume, was a long boa she dragged over her arm, of the same fur. Of dark blue velvet, her turban was made of stiffly arranged folds, sweeping towards the back from the centre of a large jet motif placed directly in front. (See right figure on opposite page.)

SHORT COATS—DARING COSTUME

Into the studio of the artist, Matisse, about whose odd forms and strange color schemes eternal discussion wages in art circles, came one day this week the Contessa Berenson, the Italian wife of the art critic. As few women could do successfully, the Contessa wore the exaggerated costume shown on the left figure of the opposite page. Hemmed with gray satin, the skirt of gray cloth dragged in folds across the front to the left side, like a riding skirt draped for walking, showing an inch or two of ankle above high-heeled shoes of patent leather. The short jacket of gray satin closed invisibly. Muff, collar and cuffs were of skunk fur. As exaggerated in form as the skirt was the Napoleon hat of black velvet she wore with the costume.

In spite of protests on the part of many women and designers, short coats are rapidly gaining ground. The change should be a welcome one; however graceful the lines of the well-loved long coat, it must be confessed that at a short distance all women did "look alike" to a casual observer.

STRIKING USE OF FUR

Tall and slender, a woman showed a charming silhouette, gowned in dark gray "sable" cloth. In front, from the edge of the bust to the ground, fell a band of skunk fur; the line was broken at the waist by a high folded

(Continued on page 670)

FRENCH STREET TOILETTES FOR THE MID-SEASON

Shorter coats are making headway—a lthough the popularity of the long coat dies hard. Corduray is used for the very smart fur trimmed suit on the middle figure, and blue and tan tweed for the other tailored suit.

For detailed description see "Mid-Season Modes in Paris"

belt, fastened at the back under a fur and passementerie motif. Gathered full to the belt, the folds of the skirt were drawn softly to the back and held half-way under a larger motif matching that at the belt. Though excessively full, the skirt clung closely to the slender limbs. Worn with this costume was a stole and muff of clipped black ostrich feathers. Her marquis hat was of black beaver felt, trimmed with silver ribbon crushed into an immense rosette in one of the curves.

STUNNING DINNER GOWN DESIGNED BY WEEKS
For "Fashion Descriptions" see page 694

ELABORATE DRAPING EFFECTS

A second gown costume, showing a graceful but curiously involved draping, was of soft green satin, the green of a cyclamen leaf. From hip to hip, across the back, were flat box plaits, while the front breadths fell full and straight. Draped across the front, below the knees, edged with a wide band of black fur, a strip of satin hung loosely, the ends hidden under the edges of the back plaits. A wide, wrinkled girdle, of the odd, pink tone violet of the cyclamen flower covered half the corsage; above, turned-back fur-faced revers from a tiny chemisette of cyclamen mousseline de soie, and there were tight, wrinkled sleeves of it below elbow sleeves of green satin, edged with fur. An adorable coat, three-quarters long, straight cut, wide open in front and sleeveless, showed enchantingly at every move its lining of cyclamen colored satin.

NEW WOOL FABRIC

Imitating ribbed velveteen is a new woolen material. I saw a deep red costume of it Sunday—chic, in its extreme severity. Plain and short, the skirt seemed cut on circular lines; it swung smartly, showing the instep. Flatly finished, without collar or revers, the coat was closed a bit to one side by four large buttons covered with black *toile cirée*. The straight fronts were turned back to fasten under more buttons just back of the hips. Jauntily, the pretty woman who wore this coat thrust her hands deep into pockets hidden under the turned back fronts. Her turban, of white, shaggy felt, was trimmed with black aigrettes set at the back, and quite covered with a draped veil of black Chantilly lace. This color, a deep dark red, promises to be much worn the coming season. It is shown at the great houses in materials for tailored costumes, as well as in splendid satins and velvets. In all colors brighter shades are seen than last season. In felt and beaver hats is a lovely new color colled *"paille d'Italia,"* the color of Florentine straw. A new shape in hats has been named the "aéroplane." Long, from front to back, a trimming of wings arranged on each side gives a flying appearance fully justifying its name.

MADAME F.

GLIMPSES

LAST—

Year's wrist-bags are put out of countenance modishly by the new ones. Observe how large day and evening bags are now—often eleven inches in length—this not including pendant fringes. Bead work and fringes and tassels are the same, in steel, jet, gold, silver, and multi-colors are the craze. There is room in them for fans, handkerchiefs, opera glasses, vanity cases and card cases, without disfiguring their shape. Smaller, oval-shaped, bead-crocheted finger-purses serve for carrying inside the big muffs. Shopping leather bags on the same good lines are beautifully silk lined and finished with practical appointments.

SINCE—

Scarfs were authorized to be worn across the shoulders for smartness, the feminine world, which had floundered in wearing them for the past two years—not knowing how to manage them, in front especially—have suddenly started a fresh craze, and are finding them most fetching, as they always have been. Those girls who like things to stay in place, tie a knot on each scarf end about the waist line in front. They can then pull on the knots to tighten the scarf-line across the décolletage of their gowns. Others manage a fichu effect more picturesquely.

HAT—

Pins this year require a sense of proportion to be developed unless one risks ruining the effect of the hat on which they are worn. The jet ones out-rank all others for beauty of design, as well as variety of form, and, if well used, will lend an added charm. Pearl hat pins now consist of cluster pearls, each sphere perfect, and piled one upon the other into ball shape. More than a pair would endanger good taste. If the pin is longer than required, it should be shortened out of danger length. The little ornamental metal tips that have been suggested would prove a boon.

THAT—

The regular black tail ermine decoration no longer is observed, as it was invariably in years gone by, is now an established fact. This winter furriers will be fancy free to put them where they think them most fetching. The stole will, perhaps, be in solid white most of its length, but on the ends there will perhaps be two or three rows of the yellow tipped black tails, in pairs or triplets. The muff will correspond with a slanting line of the same groups, across the outer side.

A—

Pretty skating cap has been copied from one worn in the winter by a Dutch child, seen this summer in Holland. The cap fits the head closely—is made of chinchilla—and has a narrow quilling of dull silver lace over white Valenciennes, laid across the top edge round the face. Two rosettes of chinchilla have each an outer ring of the same combination of laces. A bias scarf, ribbon width, of sapphire velvet, is draped from these rosettes under the chin and passes towards the back, there forming a smart bow. The hair is prettily arranged under the cap in front and in the back.

AMONG—

The lovely new bridge prizes, and serving also for all manner of small gifts to friends, are tall carved and gilded candlesticks, carved and gilded jewel boxes of various sizes, works of art—the figures in relief—after Watteau designs, pocket vanity cases, hanging mirrors, 18th century style, hat-pin holders, in brocades, and small trays for holding one or two small glasses with carved borders. Silver articles have been so much in vogue that these articles de Paris are the fad at present.

WHEN—

You are having your motor car marked—follow the smartest advice—which is that monograms are painted always to match the body color of the car. If your car is painted in very dark blue, for instance, the monogram should be in a medium blue—combined with a very pale shade of blue. This rule is carried out with all the body colors used.

EXQUISITE EVENING TOILETTE. MODEL BY BADEN
For "Fashion Descriptions" see page 694

Her Dessous

THE mode—representative of the fickle fancy that sways and rules the feminine universe—has decreed to follow more closely the original lines of nature this season, and this fact is no more faithfully shown than in the newest product of the corsetières and lingerie makers. In contrast to last year's styles, when the supreme result desired was a straight shapeless outline which confined the bust and hips, and when every change of position, if not entirely without grace, at least showed an unbending pose and great deliberation of movement as a result of the Directoire models, this season shows an adaptation of the classical Moyenâge period with its greater freedom of costuming, the result being that the body revels in comparative ease. As far as outward appearances are concerned, corsets and lingerie are not in evidence; for, having at last given up the desire to improve on nature by making artificial lines, we have reverted somewhat to the "beauty unadorned" idea.

The flat, high bust effect, with all outer garments fitting glove-tight, has been relegated to the past, and many of the new corset models are cut out a few inches above the waist line, leaving the bust in a natural position—really one of the prettiest lines of the feminine figure, and one which should never be hidden. Some of the French modistes are even suggesting to their patrons that they have their gowns fitted without a bust supporter of any kind. This may sound rather risqué to the American woman, whose ideas of dress are invariably modest as to cut and fit, but it is left to the clever dressmaker to so design and construct a garment that it will show modish results without the least suggestion of immodesty; for only in this way can that artificial, wooden-like stiffness be avoided.

The corsetières, who are the real foundation builders of the fashionable figure of to-day, have reached a stage of perfection in their art that makes one wonder if the last word has not been said. Constructed of silk tricot de soie, skin silk (a new fabric so named because of its resemblance

AT THE left is shown an R. & G. Renaissance corset of exceptionally good lines. This model is of good quality white coutil, trimmed with white satin ribbon and embroidery. Two patent clasps fasten it below the hooks. Three pairs of plain, stout garters hold the corset in place.

The Binner model at the right has very long lines that give an effect of slenderness to the figure. It is made of pale pink brocade de coutille, trimmed with fine lace and fastened with gold clasps. Under the clasps in front there is a broad elastic band which fastens over the abdomen and helps to reduce the figure. The corset is held down snugly by three pairs of garters covered with shirred ribbon.

to the skin), silk, satin and mercerized brochés, boned with the most pliable boning, the desirable lissomeness is obtained. The standard coutils and batistes are also employed in the new corset models which lend such grace to the body. The lines still call for flattened hips, but the waist which, twelve months ago, was broadened out, is an inch or two smaller. However, this extra confining of contour finds relief in the new low cut of the upper portion of the corset. The skirt of the corset is cut very long, well down over the hips and back, in many models even extending as far as the knees, and the secret of the fit and comfort in this lower part lies in the correct length of the boning, which should be carefully fitted on the wearer. A little trick in lacing shows a new idea that insures the perfect set of the well fitting corset and will be described below.

One corset demonstrator has said that each person has a hundred models to choose from, but had she said a thousand she would have come nearer the mark. In this great confusion of models presented for selection, one should submit to the judgment of the expert corset fitters that are to be found in all good department stores, or to the experienced corsetière; for merely fancying that a certain model suits one figure is invariably a fatal mistake. The subtlety of line in a corset can never be distinguished without a proper fitting. Every woman is gradually learning that both a good corset and well fitting lingerie constitute the secret of perfect gowning, and not one figure in a million can afford to neglect these very important considerations.

CORSETS FOR SLENDER FIGURES

Because a figure is slender, it is a fallacy to imagine that any corset will do. A slender woman who has once worn a properly cut and well fitted corset appreciates the great difference, not only in comfort, but in style. While long lines are fashion's dictate, a block-like angularity is unsightly, as well as unfeminine. A corset, embodying flowing curves, adds much distinction to an otherwise uncomely figure, and, with soft material and light boning as a foundation, a transformation is accomplished by which all suggestion of angles disappears. Very few bust extenders are a success, but an excellent corset

The heavy elastic bands inserted at the sides prevent this model from wrinkling over the hips. Bon Ton model from The Royal Worcester Corset Co.

that defy detection. The slender figure models show the same long cut over the hips and back as the models for fuller figures; for slenderness must never be emphasized by those who are naturally slender.

CORSETS FOR STOUT FIGURES

While the woman of average figure should always be careful as to the selection of her corsets and lingerie, volumes might be written containing suggestions for the proper corseting of the figure inclined to embonpoint. There are countless devices offered in the way of attachments to reduce the figure, and their individual merits are best demonstrated by the woman using them. Underlying this, however, the plain fact remains that the secret of good gowning lies in the original cut and perfect fit of the corset. The new models designed to fill this requirement all show considerable length of material below the front steel, as well as abdominal boning, a sharp contrast to the old style of corset which was cut off more or less short over the abdomen and failed to confine the excess of flesh manifest in the lower part of large figures. The new cut does away with all humping effect over the abdomen and has a tendency to actually reduce the flesh. Extraordinary changes in hip contours and measurement have been produced by the new designs, while in old styles, whether of short or medium cut, the flesh was allowed to sag or was pushed down, a condition that was bound to increase the hip measure. The new long line models confine the flesh at all points and act at the same time as a reducing agency.

One point that should be borne in mind in the selection of a corset for a stout figure, is the choice of a model that will give sufficient spring or width at top of back in order to permit the flesh at shoulder blades to rest in the corset (a narrow-back corset causing the flesh to protrude, this being very unsightly and aging in effect.) Full bust figures should also have plenty of width at top of corset across the bust, as a narrow cut pushes the bust up and shortens the length from shoulder to tip of bust, a line never to be sacrificed. A snug fit under the arms is desirable, not only because it keeps the figure in good trim, but also because it is a great saving on the other garments, since a loose or a too-high cut wears out the undergarments and the gowns. Perfect freedom across the diaphragm is essential to comfort and health.

Never less than two pairs of adjustable supporters are used on the new corset, and some models call for as many as four pairs. If the middle set of supporters, attached to the bottom of front steel, are adjusted to the stockings well around toward the inside of the leg, the wearer will find that the material does not pull away from the steel. All other supporters should be fastened down in a direct line to avoid pulling the corset out of shape around the bottom.

MATERNITY CORSETS

The need of a correct maternity corset is a very vital one; for, though the modern woman's ideals of motherhood are as sacred as they ever were, nevertheless she takes a just pride in the preservation of her figure and therefore appreciates the need of a corset that will act as a supporting agency, while at the same time retaining certain lines of grace. Comfort is the first essential, and the corsetière has perfected models that not only conform to the requirements of style, but meet the physical needs of the wearer. A corset that hooks down the front with a pliable steel and laces on each side, as well as at the back, supplies a model that insures a good retention of the figure. Its great advantage is that it can be laced afresh at all three places each day in the way which the figure demands. If such a corset is donned before changes in the figure are apparent, and is properly fitted, it can be used after confinement until the regulation corset is allowed. This garment has in addition the "nursing bust," which is a practical feature. Another model, particularly adapted to slender figures, has elastic hip sections which are very comfortable.

CORSET ADJUSTMENT

This is a lesson which most women have to be carefully taught, and experience has shown the corsetière that it is a difficult one to instil into the minds of her patrons. It is impossible to get the best results from a corset if proper attention is not given to the adjustment of the corset to the body each time it is put on. A woman, as a rule, buys a new corset, already laced, the corsetière having prob-

The low bust and long, well-shaped hips of this Parisian corset give pretty, rounded lines to a slender figure. One of the newest models of the Parisian Corset Stores

model may be obtained with a brassière extension top designed to give a rounded bust contour, that lends itself to the new mode of gowning. If padding is to be employed to assist nature, it is best to have the pads placed inside the corset and thus produce easy lines

An excellent feature of this Gossard corset is the sloping shape of the front; the long hip effect is retained, yet there is no discomfort when sitting. From The Olmstead Corset Co.

ably put in the lacets and pulled the two sides together to within three inches which is the proper width between the eyelets when the corset is new. The purchaser puts the corset on just as it is laced, and then boasts that

A STUNNING BOUDOIR GOWN OF BATISTE AND IRISH LACE; HAND EMBROIDERED LINGERIE AND A FASHIONABLE CORSET

FROM THERESE HYNDS

she never changes the lacets, yet at the same time making some complaint as to the fit or comfort, and blaming the make of the corset. Herein lies the principal failure of a corset to fit, retain its shape and feel comfortable. No wonder so many corsets are discarded as impossible to wear and other models purchased and tried with the same result. The

The front lacing below the hooks and the garters hold this model firmly in place. From Mme. Rose Lilli.

well dressed woman who knows better than to trust to such careless corset wearing, gives instead the keenest attention each time to the lacing up and the poise of the corset on the body. There is no disguising the fact that the new long models are extremely difficult to lace properly, and time and a thorough knowledge of the *modus operandi* are essential. The following instructions hold good in regard to any corset, whether it be an inexpensive model purchased out of stock, or a corset made to order: One lacet is sufficient, if long enough, from eight to twelve yards being employed, and silk being used because it slips through the eyelets more easily, and lies smoother than cotton or linen. The lacet should be put in with one pull loop at each side exactly at the waist line (and note that it must be the real waist line of the corset, and not, as is often the case, an imaginary one too far down), and another loop midway between the waist and the bottom of the corset. (See illustration of this on page 676.) First pull out the lacets at back—a front laced corset is not considered here, although the same process is necessary—until the corset is wide apart and can be clasped on the body, going around easily with no sense of tightness. Hook the clasps together from the bottom or top as is most convenient, and then insert the hand down between the corset and body at both sides and back, pushing the waist line of corset down all around. If this is done each time, the waist may not only be kept long, but short-waisted figures will acquire a longer waist line. Hold the bottom front of corset with left hand, and insert the right hand well down over abdomen and knead in the flesh, pressing any superfluous flesh inward. Never "pull up" the abdomen, for this produces an ungainly lump of flesh at the waist line in front, besides being detrimental to the health by lifting the muscles out of place. It ruins the figure and expands the waist line. An equalized waist of round effect is preferable to a broad, flat front. The supporters can be fastened to the stockings before the lacing up is done, if desired, although this is immaterial. Next pull in the corset at waist with the section of lacet that extends from lower loop to waist. This fixes the corset on the body and prevents slipping. Pull up the lacets from bottom to midway loop and tie securely. Finally pull them from top down to waist line, and then tighten the waist, if necessary. The tied loops may be tucked in if desired. Never, as is often done, bring the laces round to the front and tie them, as it wears out the material and breaks the bones. The back wires of a corset should lace up exactly parallel, and any tendency in the back of a corset to close nearer together at one point than another, indicates that the corset is too large at that point, and it should be altered to eliminate this fullness. It can never be accomplished by lacing it together at the back as this pulls the lines out of place, and not only destroys the shape of the corset, but causes an ill fit, so that discomfort will ensue. Many women, in lacing up the long-back models, find that the bones on each side of the eyelets bend out and produce a hump. This may be avoided if the extra midway loop described above is used, as it allows for an independent pulling in and tie at the obstinate point, and a flat back is thus obtained.

BRASSIÈRES AND EXTENDERS

Various models of brassières are shown, and they are in such demand and have become so necessary a part of the well dressed woman's outfit, that the manufacturers have supplied many designs that are both practical and attractive. From the simpler styles that show plainly trimmed models made of batiste, buttoning or lacing in front, or with closed fronts, crossing at the back and tying around the waist, to the more elaborate sort of lace banding, net and cambric strips, real and imitation Cluny lace, allover embroidery, silk tricot, cotton tricotrine and satin ribbon,

A dainty corset and petticoat combination for evening wear. From Mme. Gardner.

there are a myriad designs to choose from, and the most satisfactory way to find the model that is particularly suited to the individual figure is to try on different models and purchase the kind that fills one's specific needs. One importer is showing a clever idea in cotton tricotrine that is a decidedly good

An effect of extreme slenderness is given by the straight lines of this model. From Mme. Gardner.

model, as it fits snugly and does the work it is designed for, confining at all points without any flattening or undue pressure, giving a rounded effect to the corsage that moulds the figure into a stylish contour, and proving an excellent foundation for the gown. It eliminates all signs of the top of the corset, and is equally good for stout or slender figures. Some of the allover embroidery and lace models serve very well for negligée use without a corset.

A new French conceit in the way of a bust extender is composed of rows of tiny ruffles and is attached to the corset. Pneumatic bust extenders, gauze pads and stiff moulded forms are to be had, but they are very apt to give an artificial appearance to the figure. Ruffles of silk or batiste are to be preferred.

THE NEW LINGERIE

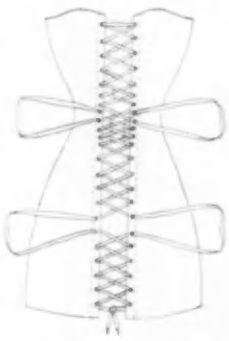
Time was when lingerie played a very unimportant part in the wardrobe, no consideration whatever being given to its cut and fit, but plenty of fullness, usually starched to stand alone, was the rule. The fashions for the last few years have revolutionized all this, until to-day as much thought is expended on the cut, fit and finish of this part of one's outfit as is bestowed upon the outer garments. Just as all evidence of the corset has disappeared, so too the undergarments are very carefully designed and constructed so as to appear eliminated. Not a gather is to be found unless it be on the narrow ruffles and flounces that fall below the knees. There is a strong preference for combinations of various sorts, any idea, in fact, that leaves the body from bust to knees simply sheathed. Princess garments in chemise and drawers combination, corset cover and drawers, and corset cover and short or long skirts, are the mode. As to decorative motives, the season's models show a decided tendency to depart from the long used types of valenciennes laces and embroideries, and many beautiful garments are shown, heavily trimmed with baby Irish and real

LAVISH DECORATION IS THE KEYNOTE OF ALL THE NEWEST MODES IN LINGERIE AND GOWNS FOR HOUSE AND BOUDOIR WEAR

EXQUISITE MODELS FROM McCUTCHEON

Dainty moyenâge combination of chemise and drawers. From Managh

Cluny lace, in edgings, insertions and medallions set on the sheerest handkerchief linen. While these laces are a costly investment in the first instance, they have the advantage of outwearing the inevitable valenciennes, and may be used over and over again. The embroideries on the best garments are much heavier and in bolder designs than was formerly considered good taste for lingerie purposes, but they are entirely in keeping with the motives now used for embellishment on gowns, wraps and millinery. Moiré ribbon as a garniture has replaced the much used washable ribbon.



THE PROPER LACING OF A CORSET

See text "Her Dessous"

A chic garment, recently imported, shows an excellent idea for the woman who does not care for silk or lisle next to the skin. It is cut very much on the lines of a chemise, ending at the lower part in a drawers arrangement and has reinforced wide buttonholes to slip the corset supporters through. Made of very soft material, such as handkerchief linen, no bulk results when a corset is worn over it. The best dressed women, who aim naturally for the trimmest effect, wear Italian silk undervests and tights, knee or full length, next to the body, and a combination of corset cover and pantaloons or skirt, princess effect, over the corset. The petticoats fit perfectly about the waist and over the hips, all fullness being relegated to the flounces below the knees, and silk petticoats are only worn with tailor gowns and for outing purposes. The new chemise and corset covers are designed to fit exactly about the décolletage without ribbon to draw them in, another evidence of eliminating the least vestige of fullness. The princess slips have the most important place, for they combine the one-piece garment to perfection. Made in all white fabrics, such as linen, cambric, nainsook and long cloth and satin or soft silk in light and dark colors, they fit from shoulders to knee without a wrinkle. For warmth on cold days, the knickerbocker constructed of silk, satin or pongee, lined with albatross or flannel, will be found a very comfortable garment, and it is especially recommended for out of door, athletic wear and travelling.

THE ILLUSTRATED MODELS

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UPPER FIGURE.—Bon Ton model from the Royal Worcester Corset Company: Corset of heavy white coutil, trimmed with lace and ribbon. Over the side garters is inserted a gusset of elastic, which prevents the corset from creasing over the hips. Three pairs of white silk elastic garters hold this corset in place.

LEFT FIGURE.—Parisian model corset from the Parisian Corset Company: Corset of white mercerized coutil, with satin dots, and trimmed with white wash ribbon. There are very long, well shaped hips, and three pairs of ribbon-covered garters.

RIGHT FIGURE.—Gossard corset, made by the Olmstead Corset Company: A comfortable corset, which laces down the front, having a medium high bust and very long hips. It is shaped in the front to insure comfort when sitting down—an excellent idea which does not detract from the long lines. The trimming at the top consists of a band of braided lawn. There are two pairs of garters.

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LEFT FIGURE.—Charming tea gown of fine white batiste over a slip of pale blue China silk, trimmed with inserts of valenciennes, hand tucks and fine hand embroidery. Irish lace insertions are placed in the narrow oblong yoke. Empire belt, of pale blue satin ribbon with rosettes.

MIDDLE FIGURE.—A dainty brassière of valenciennes and embroidery beading, through which white satin ribbon is drawn. It is a little broader in the front than in the back, and is held flat by means of two narrow whalebones. Narrow white satin ribbons tie over the shoulders. The petticoat worn is of fine batiste, with inserts of fine lace and hand embroidery.

RIGHT FIGURE.—Elaborate corset of white brocade, with extremely long and well-shaped hips. The laces are brought around the hips and tie under the front garters. The trimming is of heavy white lace with a rosette of white satin ribbon.

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LEFT FIGURE.—Extra long hip and low bust corset of pale blue brocade. Seven eyelets with lacings are placed below the hooks, which fasten the corset at the front. Deep white lace and tiny blue satin bows make a pretty trimming. Two pairs of fancy ribbon garters hold the corset in place. Rose Lilli model.

MIDDLE FIGURE.—This practical combination is made to wear under a fitted evening gown, being a corset and petticoat in one. It laces in the back, and hooks invisibly in front under a flap. Made of pale blue figured batiste, it has a flounce of plaited taffeta, bordered with chiffon frills, and trimmed at the top with ribbon and lace. This is a very dainty evening garment. Designed by Mme. Gardner.

RIGHT FIGURE.—Pale blue batiste corset, with a high bust and medium long hips. The trimming is of fine valenciennes and blue baby ribbon. The bottom is bound with blue satin, and there are two pairs of shirred ribbon garters. From Mme. Gardner.

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LEFT FIGURE.—Pansy corset of pink silk coutil, with a medium high bust and long hips. This corset is very flexible, and moulds the figure in slender lines. In the front there are pivot garters, which relieve the strain from the hips when the wearer is walking or sitting.

MIDDLE FIGURE.—Dainty negligée of pale blue silk mull, beautifully embroidered in garlands of white flowers, and trimmed with valenciennes. The gracefully draped sash is of blue satin ribbon which ties in the back with a large bow.

RIGHT FIGURE.—A graceful tea gown, cut to give an effect of slenderness and hight. It is of light silk crêpe, with bands and circles of embroidered dots, each dot outlined by a gold thread. Cream lace trims the gown, and forms the jabot, which is placed at the front of the V-shaped neck.

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UPPER FIGURE.—Combination undergarment, cut in Princess style, forming a corset cover and full drawers. Made of sheer white lawn, with insertings of fine valenciennes and lace medallions. Long bows of dainty pink ribbon are placed at the side of the drawers. From Menagh.

LOWER FIGURE.—A close-fitting combination undergarment, which forms a corset cover and full drawers. The fitted yoke is of white lawn, but the rest of the garment is formed of deep embroidered flouncing. The neck is finished with valenciennes, and ribbon is run through the eyelets in the embroidery. Narrow beading and ribbon are placed at the waist line. Model from Russ, Eveleth & Ingalls.

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A well-fitting princess slip, with a deep, full ruffle, made of fine white lawn, with valenciennes lavishly inserted. The square cut neck is finished with pink satin rosettes. From Menagh.

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UPPER LEFT FIGURE.—A dainty night gown of crossbar dimity, with loose, bell-shaped sleeves of embroidered edging. The yoke also of the edging, and forms a V-shaped low neck. The gown is finished with beading and ribbon. From Russ, Eveleth & Ingalls.

Well fitting combination of corset cover and drawers. From Russ, Eveleth & Ingalls.

LINGERIE PRINCESS SLIP LAVISHLY INSERTED WITH LACE

FROM MENAGH

Night gowns of crossbar dimity are very smart and pretty. This model is from Russ, Eveleth & Ingalls

LOWER LEFT FIGURE.—An extremely well shaped bust supporter of heavy, white muslin, made to reach over the top of the corset and to fit without a wrinkle. The narrow straps which run over the shoulders, are fastened in front with buttons and buttonholes, making a convenient arrangement when a low neck gown is to be worn. Valenciennes lace finishes the neck. From Mrs. Copeland.

UPPER RIGHT FIGURE.—This pretty bust supporter is a dainty but practical affair, made of double faced satin ribbon, fitted with flexible whalebone which hold a full bust in place, but do not give a stiff or unnatural appearance to the figure.

LOWER RIGHT FIGURE.—Combination undergarment in princess style, forming a short petticoat and corset cover. It is made of soft, white albatross which gives just enough warmth to those who are sensitive to the winter winds and at the same time is not more bulky than muslin. Trimmed with valenciennes, this garment washes beautifully.

Fitted bust supporter of heavy muslin for full figures. From Mrs. Copeland

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LEFT FIGURE.—Combination undergarment which fastens in the back and forms a short petticoat and a corset cover. It fits snugly, with ribbon and beading around the waist, and the tucks above the waist line in front dispense with any superfluous fullness. The elaborate ornamentation is of real valenciennes and sprays of hand embroidered flowers.

MIDDLE FIGURE.—A corset cover and a petticoat of fine white batiste, with inserts of Baby Irish lace in a rosebud pattern. On the petticoat, broad pink ribbon is drawn under the top row of lace and ties in a large bow at the left knee. The corset cover is held in at the waist with beading and ribbon.

RIGHT FIGURE.—Held in the hands is a combination undergarment, which matches the garment on the middle figure, being made of similar batiste and Baby Irish lace. The night gown has an exceptionally prety sleeve which is open on the top of the arms and tied together with pink satin bows. It is a part of the set and is trimmed with Baby Irish lace to match.

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LEFT FIGURE.—A long, slender corset with many seams. The special feature of this model is the seam which runs around the corset just below the waist line, making it fit extremely well. Three pairs of strong garters are used to hold the corset in place. La Grecque corset, from the Van Orden Corset Company.

MIDDLE FIGURE.—Corset of rich white brocaded satin, deeply embroidered at the top. The satin is carried far below at the bottom of the bones on the front and sides, to hold snugly the flesh on the hips and just below them. The bones at the back extend nearly to the bottom edge. The length does not interfere while sitting, and greatly aids in the reducing of the hips and abdomen. A distinctive feature is the vertical rows of elastic insertions over the diaphragm, which affords freedom in breathing. This corset is graceful and hygienic, and is equally adapted for stout and slim figures. The Wade model is from Mae R. Sayre.

RIGHT FIGURE.—The new Boston hygienic special is a beautiful corset of white corded brocade, extremely high in the bust and long on the hips. It laces all the way down with three separate laces, and has a special feature of a set of lacings in the back, which extend from the waist line down. In this way, a firm hold may be made at the waist and hips, the corset being pulled in there and tied securely—the result, an extraordinarily neat effect. Trimming of lace and satin ribbon bows. Two pairs of shirred satin ribbon garters hold the corset in position.

Bust Supporter of double faced satin ribbon, fitted with flexible whalebone. From Mme. Gardner

THE MODE IN NEGLIGEES

NEGLIGÉE suggests comfort, whether it be a creation of luxurious materials or a simple loose robe of an inexpensive fabric. This season the Mandarin robe has first place. Some beautiful examples of antique silk Japanese kimonos,

(*Continued on page* 680)

Fitted chemise of fine white albatross for winter days. From Mrs. Copeland

SHEER BATISTE, EXQUISITE HAND WORK AND REAL LACES MAKE UP THE EXTRAVAGANT LINGERIE CREATIONS THAT ARE NOW THE MODE

FRENCH MODELS FROM WANAMAKER

exquisite in age-dulled tone, are wonderfully wrought in quaint designs of dragons, butterflies, flowers and vines, interwoven and mingled with gold and silver thread and fastened with gorgeously jewelled buttons. They express the hight of elegance in the way of a lounging gown. These robes are wadded and lined with soft silk of a harmonizing or contrasting shade, and some are trimmed on the edge with gold or embroidered galoon. They come in long and short lengths, and many women are using the long ones for opera wraps. The modern kimono is to be had in such delicate combinations as pink satin of a pale du Barry rose shade, heavily encrusted with silver embroidery; soft blue of a peculiar illusive sea green transparency with gold filigree embroidery; black with stunning gold dragons, illustrating war legends of the Honorable Ancestors; such shades as hyacinth, anemone, Parme mauve, clair de lune and ivory, done in delicate embroidery, showing apple and cherry blossoms, wistaria, tiny bamboo shoots, flights of birds, and the thousand and one motives so individually employed by the æsthetic art of the Far East. Much less costly, but equally attractive in their way, are kimono-shaped garments of flowered and figured china silk, challies in quaint design, crêpe de chine and a variety of washable fabrics, many of which are banded on the edge with a solid color. The influence of the kimono cut is shown in many gowns designed for negligée purposes. One particularly that is both dainty and charming, as well as practical, is fashioned of white albatross lined with messaline silk, in such shades as rose pink, violet, turquoise blue and maize. It has a satin ribbon edging the square, sailor-shaped turnover collar and sleeves, as well as down the front. It is set on with a faggoted stitch, the ribbon matching the lining in color, and the sleeves and collar showing a dainty motif in hand embroidery, also in color. At the back, above the waist line, two groups of eyelets are embroidered, through which satin ribbon is threaded and tied in a bow. This confines the fullness at the back, which is cut circular, and gives it a Watteau or Empire effect. Ribbon running from under the arms ties on one side of the front and acts as a fastening for the long revers of the collar that cross over to the waist line. This garment can be laundered or cleaned, and this, considering its daintiness, is a practical feature.

A note of great elegance is struck in the many lovely examples of lingerie robes designed for negligée. They are constructed of such exquisite fabrics as marquisette, handkerchief linen and batiste, richly hand-embroidered and encrusted with Madeira, heavy and baby Irish and Cluny laces, a single garment showing a combination of these laces and motifs. Rosettes and fancifully knotted ribbons are used as garnitures. All-over lace, dyed to match the silk linings, and lace banding and edging are cleverly put together to compose other gowns of this class. One stunning model made of white chiffon cloth draped over white messaline follows the moyenâge lines. Satin fiber banding of a bold design outlines the square décolletage and falls in panels back and front. The half length sleeves show the same trimming, and the high Empire waist is defined by a scarf arrangement of the silk, ending in knots and heavy fringe. A light weight albatross lines this garment to the hips to give the required warmth. With these negligées are worn fine cambric, lawn or batiste petticoats, with lace flounces or skirts of Pompadour silk much befrilled and lace trimmed.

Smart La Grecque corset. From the Van Orden Corset Co.

The newest Wade model. From Mae R. Sayre

Of breakfast jackets, dressing sacques, and short negligées, there are an endless variety. Some pretty ones in light toned French flannels, cachemire de soie and albatross have lawn turnover collars edged and trimmed with valenciennes lace and ribbon bows. Flowered ribbons set together with wide lace insertion and trimmed with lace frills are most attractive. Dainty little house jackets, made of delicate colored peau de cygne, finished at the edge with hand-embroidered scallop and dots, and with a finely plaited lace jabot at front, are very dressy.

Handsome front lacing model. The New Boston Hygienic Corset

ELIMINATION IS THE FINE ART OF UNDER DRESSING

MANY devices are resorted to in doing away with all bulk in the nether garments. The finely woven woolen and silk combinations offer in most instances the correct accompaniment to the clinging mode of gowning now in vogue. A new combination is shown which unites warmth, snugness and perfection of fit. It is woven in one piece of all silk, silk and wool, wool and cotton, all cotton or lisle. It is cut low in the neck, back and front, is sleeveless and without a button or fastening of any sort. It is to be had in long or knee length, and is the ideal garment to wear under the present type of gown. One clever woman has devised a combination garment that is very satisfying. She cuts a lisle or silk under vest off just at the hips and attaches to this edge a pair of circular cut drawers of fine cambric. Button-holes of generous width are made in the drawers at the exact points where the corset supporters are to run through.

HINTS FOR STOUT WOMEN

Particularly for the woman of generous proportions who aims to follow the whims of fashion, a garment has been designed that meets the requirement of keeping the lines of the figure in graceful poise. As tight fitting undergarments are short lived when made of the regular materials, this garment should have for a foundation some corset fabric, such as fine soft coutil, French batiste or silk batiste. The bodice part is tight and perfectly fitting and is cut in one, on princess lines to the bottom of the skirt. The waist portion is finished with tape strips on seams that are tightly boned, thus both retaining the shape and assisting in the moulding of the figure. It laces up in front or back, and is trimmed around the top and arm holes with a crocheted or lace edge. The skirt is finished with a detachable flounce of lingerie material or silk. The corset fabrics are particularly useful for such a garment, as they are woven in a peculiar way, rendering them immune to wear. As a negligée garment to be worn without a corset, they are exceptionally useful, and many beautiful and artistic results may be obtained by using some of the lovely flowered and dotted brocades.

SEEN IN THE SHOPS

PRETTY READY MADE WRAPPERS, ROOM GOWNS AND DRESSING JACKETS—WINTER UNDERWEAR—SMART BLOUSES—EQUESTRIAN FITTINGS

EVERY woman, no matter what her purse or taste, will find what she wants and can afford to purchase in the wrapper department of one of our large shops, where the assortment is really unlimited. Importations are there, all in the finest French handwork, yet there is no lack of dainty, attractive models made in this country at very reasonable prices. Among the former there is a lovely dressing gown in albatross, that warm and serviceable wash flannel, embroidered most charmingly by hand. It is shown in the first sketch. The color is a pale lavender; the collar, which is square at the back, is worked in a fine floral design in white. Both the edge of the collar and the fronts are scalloped and the pattern appears again on the cuff. The long sleeve is an excellent point, as it keep the arms well protected. The back is cut bias, with one seam up the middle, and fullness is given at the front by tucks that run to yoke depth. These garments are made in the usual wrapper colors, such as pink, blue and lavender. Price, $14.75.

The negligée of the second sketch, made of pink crêpe de chine, is unusually pretty, and practical with its lingerie trimming that may be laundered. The notched muslin collar is trimmed in valenciennes lace and insertion, and there is a second one of the same under the outer one of crêpe de chine. Lace runs down the front and all around the hem. Other colors are to be had in this model also, price $20, and it is made in albatross as well for $12.75. It is particularly graceful and becoming.

FLANNEL AND EIDERDOWN WRAPPER

For hard, steady use the simple bath wrapper reproduced in the third illustration is a good choice. Its material is a pale pink German flannel, patterned in white dahlias, shadowed in blue. The collar is tight at the neck and turns over in a scalloped flap. The front laps over toward the left and fastens under a pink button. Scallops trim all the edges and the straight cuff. The yoke is laid in fine pin tucks both back and front, and the back of the waist is brought in trigly to the figure by a panel of tucks, from under each side of which comes a ribbon belt to tie in the loose fronts. Price, $4.95.

Eiderdown wrappers have the advantage of almost all others in warmth, and if carefully washed come out well, so that it need not of necessity be sent to the cleaner. Pink, blue, lavender and gray are to be had, the lowest price being $4.50. The better qualities cost more. Most of this style are made with long sleeves, though some have a three-quarter kimona sleeve. Collars are either square or flat, with a binding of satin ribbon, the same finishing the fronts and cuffs.

DRESSING SACKS

This is light blue cotton crêpe with a pattern of pink dogwood. It hangs loose and plain from the shoulders with a wide cape sleeve. Machine buttonholing is on all the edges, and at the neck it ties in close under the chin with a ribbon bow. Price, 95 cents.

A very good little model in albatross is shown in all colors, bound in contrasting ribbon, with a feather stitch to match. One in white is faced at front sleeves and square collar with pink. It is loose-fitting and short in the back, the fronts cut in long points. This sells for $5.95.

FLANNEL UNDERWEAR

must be looked after as the cold weather approaches. The majority of women wear combinations, as their bulk is certainly less than separate garments. In merino, a medium weight, with low neck and no sleeves, the drawers to the ankle, the cost is $5.30. No other weight is carried in the merino. A lighter weight silk and wool combination, knee length, low neck and no sleeves, sells for $5.50. Medium weight merino drawers are priced at $2.90; winter weight, $3.50. These are made on a fitted muslin band and tie at the back, the band having a buttonhole on one side through which one tape passes, bringing the drawers so that they overlap at the fastening. Shirts for these drawers cost $3.55, long sleeve and high neck; the same price for the winter weight. Winter weight shirts with a short sleeve are $2.65; medium weight the same. Low neck medium weight without a sleeve sell for $2.40.

CHIFFON COVERS FOR BLOUSES

Very much of a novelty are jumper effects in chiffon cloth, to be worn over any lingerie or lace waist. The idea is both practical and attractive, bringing the blouse to the same coloring as the skirt, the chiffon being chosen to correspond with the suit. This accessory originated in the lace and embroidery waists, French models, which are made up with a covering of colored chiffon. In shape the jumpers are V-necked, with short cape sleeves, seamless at the shoulders. Long ends cross in a surplice at the back and come around girdle fashion to the front, where they fasten under rosettes. Neck and sleeves are piped in self-tone satin. Such a slip would give just the correct touch of dressiness for church or afternoon wear. All colors are procurable in these accessories at $5.50.

STRIPED NET WAISTS UNDER CHIFFON

These are copies of a blouse imported from Paris, and are very smart. The foundation is a fine white net, with perpendicular stripes. Over this is mounted dark blue chiffon in half-inch tucks, which runs up to above the bust, leaving a square yoke and collar of the net. The outer sleeves are tucked in a tight-fitting cap at the top, below which there is a medium bishop sleeve tucked lengthwise and gathered in at the cuff with white net at the wrist. Several soutache ornaments are placed on the left side. All shades come in this at $17.50.

The vogue of the plain tucked lingerie waist, with no trimming save its frill, increases daily, modish women adopting it in preference to all others for morning wear. Those of which I speak come in French lawn which crumples much less than linen, the blouses being entirely hand-made. Both back and front have full length tucks, pin size and quarter-inch alternating. The sleeves have a group of tucks running down the middle outside, and there is a deep tucked cuff, fastening with small pearl buttons. There is an attached collar, finished by a fold of lawn put on with beading, which is seen also in every seam. A single plaited frill, rather wide, as the fashion now is, extends from neck to waist. The purchaser of this waist may rest assured that she has the favorite model of the well dressed. Its price is $7.95.

Similar, but elaborated by a scalloped edge on the frill and narrow scalloped turnover collars and cuffs, is a waist at $9.50. This has the same treatment of tucks, but in the quarter-inch width only.

LEGGINS—RIDING BOOTS—STOCKS

The regulation ribbed child's leggins, with the strap to go under the instep, are so easy to slip on and off that they are used by women who like to be very warmly clad when out of doors. Black leggins of this description in a very durable quality cost $1.00.

Riding boots for women, in tan calf, very smart in cut and of excellent quality, sell for $11.

Riding stocks come in either piqué or linen at fifty cents, with long ends. In ordering it is not necessary to specify any size, as they pull in tight through a loop in the back.

Puttee leggins for riding are used by many instead of boots. In genuine pigskin, either tan or black, they cost $5 the pair; in imitation $4.

BEAVER FELT HATS

are the latest cry in Paris, wide straight brims with a medium high crown. In new shades, such as raisin, prunella, willow green and bronze-green, they are very lovely. All that is necessary as trimming is some simple ornament, catching up the brim on the left side, often a flat bow of gold or silver ribbon being used. These hats untrimmed cost $4.50 and upwards.

WHITE BUGLED TRIMMING

One of the most pleasing of recently imported bandings is one in white, the net overlaid with glass bugles, silver on the inside. These are put on in zigzag lines and the result is most effective. The width is three inches, the price $3.25.

The craze for brillant, glittering effects in applied ornamentation is increasing every week. Gowns are more sumptuous in their fabrics and elaborations than in many seasons.

READY-MADE SKIRTS

Ready made separate skirts in good models are to be had in several colors and fabrics, and orders are taken in anything desired. A black serge skirt of ordinary weave is plaited all around, the plaits released below the knees on a slant, a very good treatment. The slanted arrangement is divided into groups. Price $15. A gored skirt in diagonal serge has plaits inserted in panels under every other gore, the material cut in a curve where the plaits are inserted. This costs $15 in serge, $20 in broadcloth

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

SEEN ON THE STAGE

"The Fourth Estate" Has a Wonderfully Realistic Setting but Many Improbable Situations—Hedwig Reicher Brings a Measure of Success to "On The Eve", a Far From Satisfactory Play

WHETHER "The Fourth Estate" survives or perishes or gets caught in the maelstrom of its too conflicting emotions, there will be no sense of *ennui* brought to those who see it, for it is "the real thirg" in the line of newspaper plays. There have been other offerings of this class that contained greater interest and exhibited a more perfect technical construction, but for sheer slam-bang hustle, the realism of a newspaper office and of a composing-room in action, not to mention the "swear words" used by great editorial persons, nothing like this has ever been presented here. The play becomes terribly tangled before the managing-editor hero kills himself, after having been thwarted in his purifying purpose, but it shows a newspaper office very much as one is run, and perhaps the very truthfulness of the picture may save the play.

The scene in the last act, where several linotype machines occupy the foreground in the composing-room, is vibrant with reality. Every newspaper man who has seen the play has nodded approvingly as the operators (regular members if you please of Typographical Union No. 6) "ate up" the copy and rose to carry the hot lines of type to the galley-table. They also beamed on the "make-ups." who put the type into the "forms" and justified the columns before the page was locked up and sent to the steam table. These men of Park Row reveled in the activities of the scene, in the whirr of the presses which came from the adjoining press-room, and, in their imaginations, there came to them the smell of printers' ink.

Now so far as the newspaper men themselves are concerned, this is all right; but they do not make a play a success because most of them go to see plays on passes. It is the public, which is not familiar with all that happens inside the home of a metropolitan daily, that must decide whether or not "The Fourth Estate" is to continue. And the public is sure to find serious fault with portions of the handiwork of Joseph Medill Patterson and Harriet Ford. First, of all there are many technical phrases which are spoken so rapidly that no layperson possibly could gather the drift of half of what is said. There should be greater deliberation in the utterances of *Managing Editor McHenry*—at least for play purposes. Then it is questionable if it is wise so frequently to resort to the use of inelegant expressions. One or two might be pardoned, merely for the sake of effectiveness, but less than are used would improve matters, and there is one word which should be "killed" altogether.

The cast is thoroughly capable, if not of superlative excellence, but it is smothered before the play's end by the progress of events which are most improbable. Few men who loved a woman as *Wheeler Brand* must have loved could have deliberately gone ahead to ruin her father by proving him to be the hireling of corporations, ready to hand down decisions from the bench which he sullied with his presence. Yet the authors make *Wheeler* give up *Judith Bartelmy* right at the last when he has tricked the judge into paying him a bribe and is preparing to print a photograph of the transaction and all the details pertaining to it.

When the scene between the two is over and big *Michael Nolan*, owner of the "Advance," walks into the composing-room, telling *Brand* that, while he has always backed him up in exposing fraud and crime, he would better not run the *Bartelmy* story, one expects some sort of reconciliation between the young newspaper man and *Judith Bartelmy*. It may be realism to have the heart-broken girl go slowly away, and to cause *Brand* to run the story anyway, in strict violation of his employer's orders, but the last straw is the young man's self-destruction. As he puts the pistol to his head and fires the shot, one half exclaims: "Why, of course, he was crazy all the time."

Brand is about to leave the "Advance" after having been discharged for the writing of an article reflecting on the honesty of a decision of *Judge Bartelmy*, when *Michael Nolan*, the new owner of the newspaper, walks into the office. It seems that *Nolan* had been sent to prison by *Bartelmy* for too great activity in a strike twelve years before, and here is the chance he has been seeking. He promptly makes *Brand* managing editor of the "Advance" and tells him to "go after" the judge, which is precisely to the liking of the idealistic newspaper man.

The climax comes a year later, and shortly after *Mrs. Nolan* and her daughter *Phyllis* find that it has not been an easy matter to enter society. They realize that the aggressive and muck-raking attitude of the newspaper their husband and father owns is a large obstacle in the path they hope to tread and after he has been appealed to *Nolan* himself begins to realize that perhaps there is a limit to his policy. Therefore, when *Judge Bartelmy* and his daughter appear and the judge invites *Nolan* to permit him to propose his name for membership at his club, it is not surprising that the big, good-hearted Irishman should succumb.

It is at this point that *Brand* becomes enraged at what he terms the changed attitude of his employer. "You are just like the rest," he cries; "so long as you keep away from these aristocrats you are all right, but after awhile your sons marry their daughters and then you see things exactly as they do." From certain standpoints *Brand's* doctrine is sound. There is usually a turning point in most of the purposes which move such men as *Nolan* when the wife and the daughter have to be considered.

At all events *Brand* became disgusted, and right at the moment when everyone looked for him to do the fine thing he proved himself to be a miserable coward. Charles Waldron was effective and natural as *Brand*, and much of the excellence of the performance was due to his intelligent playing. Robert McWade, Jr., was *Ross McHenry*, managing editor of the "Advance," and he made a very good one, evincing a "nose" for news and a keen sense of what the public wanted in a newspaper. Pauline Frederick was an attractive looking *Judith Bartelmy* and showed to advantage in the emotional scene in the final act. This young woman has real talent. Alice Fischer played *Mrs. Michael Nolan*, "Mother" as *Michael* called her, with a touch of delicious humor, and Tom Hadaway, as *Sylvester Nolan*, the good-for-nothing son, saw the possibilities of the rôle very clearly. Thomas Findlay, as the newspaper owner, and the others of a lengthy cast did well. It is a most excellent play, even if the end is rather "messed" up.

GERTRUDE COGHLAN AND ROBERT EDESON

In "The Noble Spaniard." "I will get her by hook an' eye," declares the Duke.

"ON THE EVE"

ANY player who can achieve a success in a rôle presented in the German text, and then duplicate the artistic excellence of the earlier performance before an English-speaking people in their own tongue, warrants more than momentary consideration. That is why Hedwig Reicher, who made her Broadway début in the Russian revolutionary play, "On the Eve," at the Hudson Theatre a few nights ago, interests us.

This young woman has had a wide and varied experience in German dramatic companies, and under the circumstances it was but natural that her entrance upon an entirely new form of work should excite curiosity. Now, after the early trials are over, it is possible to consider what Miss Reicher has accomplished and to rejoice with her.

Upon other occasions this player demonstrated that she has had a sound dramatic training, that her natural talents are above the ordinary, and exhibited judgment and poise. Before she made her first appearance in Martha Morton's adaptation from Leopold Kampf's German play there was slight thought of her inability to portray the emotional side of the character she was to assume. The chief consideration was in the direction of how she would get on with her English, and whether the pronunciation, inflection and emphasis would be reasonably commendable or fall so far short of the mark as to ruin the part.

Before Miss Reicher had been long on the Hudson stage all doubts on this point were dispelled. She first surprised and then delighted her auditors, for though there was an accent—which, as a matter of fact, was rather pleasant than otherwise—she spoke English as we should like to hear some others from the farther side of the footlights speak it, and her enunciation was as incisive as the most captious might wish. The opening performances of "On the Eve," which is by no means a satisfactory play, were quite Reicher nights, and from present indications the future ones are likely to carry the same tinge.

When Miss Reicher has finished with this play, or when Henry B. Harris decides for her that she has finished with it, we shall surely see her in something more worth while. Manager Harris seems to have acquired a habit lately of enticing to his theatrical banner some very capable people, and while he is to be congratulated for possessing a perspicacious mind, the playgoers would be pleased to have him exercise it a little more freely in selecting a new play for his latest star. "On the Eve" abounds in passages of revolutionary doctrine, and pulsates under the stress of turbulence and social unrest. It is one of those plays which agitates and heaves with emotion, and, as almost always happens in such cases, it is melodramatic and frequently seems insincere. There were some scenes which came dangerously near provoking laughter because of their absurdities, and had it not been for the abilities of Miss Reicher and Frederick Lewis the consequences might have been disastrous.

Miss Morton has endeavored to improve on the original play by removing the second act bodily and substituting one of her own which does not help out the evening. Chiefs of police like the terror *Teploff* do not trifle with four young woman all at one time and in one place. And as for Frank Keenan, who struggled with the character of the revolutionists' foe, he was as surely marked for defeat in it as he was to die by an assassin's hand. Mr. Keenan is an uncommonly fine player, but he does not get his chance in this part.

There are stirring scenes in this play of Russian revolution, and now and then there comes a gripping moment which cannot be denied. For example, at the last when *Anna Ricanskaya* learns that the candle-light signal, which she is to hold in her fingers, is to send her own sweetheart, *Vassili*, to his doom, few can resist the thrill caused by her cries of "Onward! Onward!" One knows that *Vassili*, chosen to throw the bomb which is to destroy the treacherous *Teploff*, who has broken his word to the people by causing a terrible massacre (occurring in the third act), is to lose his life.

From the time these two commence their plans and *Teploff*, attracted to *Anna* by her courage and beauty, fails to enlist her aid as a spy, through the ensuing scenes to the end, there is an ever-present feeling of ultimate disaster. Aside from the admirable work of Frederick Lewis as *Vassili*, there was nothing else done by any other member of the cast, excepting, of course, Miss Reicher, which commanded attention. Whatever success "On the Eve" attains will be wholly due to the efforts of these players, and especially the latter.

MARGARET ANGLIN AS HELENA RICHIE

FROM A PENCIL PORTRAIT BY MISS JEAN PARKE

WHAT SHE WEARS

GREAT ELABORATENESS OF TRIMMING—ONLY THE MOST SKILFUL DESIGNERS AND COSTUMERS CAN ACCOMPLISH SATISFACTORY RESULTS—NEW TREATMENT OF THE FRONT BREADTH—VERY INTRICATE EFFECTS IN GALOONS, EMBROIDERIES, FRINGES AND LACE

THAT which pleases the eye more than aught else, seen in the new indoor gowns so recently unboxed, is the artistic management of front skirt draperies. Especially have these been made to originate some entirely new lines upon the smartest gowns. The front part of a skirt has been usually considered as impossible for successful decorative treatment outside of a few methods long employed, only one or two of which were really graceful.

THE FRONT BREADTH

The present novel departure consists in making out of the tablier of old—a narrow panel and draping on both sides of its long lines a soft fabric, whatever it happens to be. These long draperies are united almost at bottom of the skirt, and afterwards finished off at that point with either an oblong, a round, or a small square design of rich trimming wrought by hand or by the yard; or the finish is a graceful twisting of the fabric into bow or rosette, or using a fringe or a set piece of passementerie. The panel, being also richly hand wrought, creates a harmony well understood by all good trimmers. This is a very becoming style of skirt for well-shaped women, whether slender or beyond the sylph-like dimensions. It gives one hight, and yet a tall woman carries off such a skirt admirably. One too slender would no doubt look her best with a few modifications, such as any thin fabric for evening gowns could be made to turn out and yet look quite as charmingly.

Imagine a long liberty satin skirt of Tanagra pink, untrimmed. Over it falls a tunic of mousseline de soie of a still paler shade, so made as to keep close to the figure below the knee line where in front it is cut up into a rippling edged pyramid. An inset of *diamanté* white lace (lace powdered with tiny sparkling stones) is placed into this opening, the bottom of which droops into a broad round point. The bottom of this tunic, its rippling openings, as well as the bottom point of the inset of lace, have a very narrow galoon finish, showing a single diamond line. Its low bodice has fine folds of the mousseline draped over the satin both back and front, leaving an open space between that is also covered with the white lace *diamanté*. A tulle tucker rises above the décolletage, the latter finished with a narrower border of the lace. The half-sleeves of mousseline are close fitting, and have the same narrow lace border as the décolletage. A charming additional trimming consists of a lovely silver hand-wrought belt in faultless design. From this belt in front, lines of narrow silver galoon rise and cross above it, each line then spreading apart to allow a bit of delicate silver handwork to fill in the gap. From the back of the belt the same silver lines are in pairs. They start below the belt with spaces between and are brought to the front in slanting lines which cross some five or six inches below the belt in the middle front of the skirt. On the ends of each galoon a long, slender, silver pear-shaped drop is attached in such a way as to swing gracefully.

VELVET AND SATIN GOWN

A young matron secured an exquisite creation for wear at restaurant dinners and the theatre, by motoring into town early in the forenoon in order to be the first of the season's clients at a well-known gown establishment, where a fine showing of autumn models were on display. She made her selection of some of the choicest and smartest there. The long skirt of one gown was of golden brown chiffon velvet, untrimmed. A half-low slip corsage, together with the tunic draperies, were of charmeuse satin in an exquisite shade of light ochre, much paler than the old tint known by that name. Two broad satin scarf draperies extended from the belt to the beginning of the train in the back, and were crossed below the hips in long, sweeping folds that were afterwards drawn to the sides in two graceful loops. The same movement of drapery was modified so as to conform on somewhat similar lines in front, allowing for a superb overdress of brown silk net embroidered with brown, amber and dull gold beads. This harmony of color was enchanting! You are to imagine it as a waistcoat beautifully embroidered on its upper half, including the half-sleeves.

Coat of emerald green corduroy, trimmed with deep revers, cuffs and border of pointed fox, and jeweled gold buttons.

BELT TREATMENT—SMART HAT

This coat waist had a very wide belt, having sides of brown velvet, while the back and front middle ornaments were of net, upon which a Persian motif was wrought chiefly with dull gold, amber beads and cabochons. Separated by about six inches in the middle back were two long scarfs of the same silk net, bordered on each side with a lighter head design wrought through its middle space. The side borders, quite narrow, were chiefly of dull gold. Most elaborate were the bottom ends of these two broad, hanging draperies and strongly in keeping with the Persian character of the handsome belt. A deep fringe of these brown, amber and gold beads, as well as bugles, gave the panels proper hanging weight to preserve the line required when worn. Gold net of maline fineness was used for the high chemisette and the under-sleeves which came half-way down the arm.

A charming hat was shown with this lovely costume, one of wide brim, made of dull gold net doubled throughout, and trimmed with beautiful brown feathers en panache covering the crown. The diamond setting of hatpins of pale amber, with very long, spiral heads projecting, gave a touch of brilliancy much admired.

ECCLESIASTICAL DESIGN OF BAG

A lovely accessory and well suited to this costume was one of the very newest styles in wrist bags, which are now considered indispensable for every occasion. If one will recall the priestly arm vestment worn while the Mass is being performed, it will give some hint of the manner of bag this novelty is. It has two end pieces joined to a narrow connecting band. This band has an under ring loop, through which the hand passes and which gives perfect security to the bag when put into its place—that is, when the ring loop is passed over the left arm as a bracelet. Upon the outer side of such bags the ornamentation is more elaborate and long tassels and fringes complete the adornment.

Gown of white cloth. Large scarf and muff made of white chiffon and bands of skunk. Hat of white wool beaver and skunk.

GREEN MOIRÉ AND VELVET

Velvet and moiré in combination was admirably exemplified in fig green. A satin figured moiré was used for the long skirt, which hung slightly gathered from a belt and ended at the sides of a narrow front panel. This panel was of narrow cross-tucked green velvet, which was joined below the knee by a broad band of padded, green satin embroidery having the same shades of green, while below it a gathered flounce of green velvet, invisibly hemmed, fell to the ground, meeting and joining the main skirt all round. Upon the sides, half-way below the belt line, the skirt was caught up into two upturned plaits, which produced a very graceful side drapery, each plait held in place by two large embroidered satin buttons. Made to correspond with this padded handwork the belt was a decorative addition forming a most effective front piece as it dipped into a long tab resting on the front velvet panel, while above the waist line this belt rose into two upright tabs upon the moiré corsage. The corsage opening was filled in with dull gold lace, very soft and supple, and laid over the palest of flesh-pink maline. Small bits of the satin embroidery, ornamentally shaped, formed a set piece in front and gave a finish as well to the sides of the moiré drapery. Upon this half-low, Dutch neck, décolletage and directly above, on the real lace chemisette, finished by a high stock of pale pink and very narrow gold lace, there were several rows of curved lines in green and gold. The moiré waist drapery on the shoulder line was arranged to give a sleeveless effect, though a half moiré sleeve was fitted in to remain underneath. A long tucked velvet sleeve, ending half-way upon the arm, allowed plenty of room for the several jeweled bracelets which were used to dress the bare arms. As a high neck dinner gown, or one to be worn at receptions, musicales, teas, clubs, bridge, or at weddings, this gown is most suitable for a matron's wear.

REMAKING YARD TRIMMING

There are many ways of using the beautiful yard trimmings that elicit so much admiration without incurring a certain monotony which is one of the chief objections against them. This may be avoided by not only using contrasting garniture widths, but by taking parts from one band and applying them so as to form a design, and in that way obliterating any hint of the straight by-the-yard trimming. This requires an artistic sense of form and color, as well as skill to do the handwork well. As an example, is a cerise crêpe méteore, with the entire long skirt shrouded in smoke-gray mousseline, being finished on the bottom by an undertuning of the mousseline. Two panels of this mousseline fall separately from a corselet composed of a very wide band, decorated with cerise, pink and gray floss embroideries, accented in certain parts by bronze and copper, as well as green, pink, gray and red spangles. These mousseline panels on the middle front edge of the skirt have a border band as described, running down to the bottom, where they are turned to form a square. The double thickness of the mousseline gives a further accent to the panel line.

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WHAT THEY READ

LETTERS FROM FRANCE AND ITALY. By Arthur Guthrie (Anthony Rowley) Chicago: A. C. McClurg & Co. Edinburgh: T. N. Foulis. $1.25 net.

DO WE like a Scotchman because he comes from Great Britain without being an Englishman, or for some reason more creditable to our breadth of view and sympathy. Here now is Mr. Guthrie, writing of France and Italy with just such a temper as Americans can understand, decorating his text with scraps impartially chosen from British and American letters, yet not so blind a friend to America, that he cannot feel the essential vulgarity of the pushing lady from Delaware, who, Protestant though she was, managed to obtain an audience with the Pope, and could not understand why Mr. Guthrie was unwilling to share the honor as a member of her "family." It takes courage for a man of to-day to challenge criticism with a title not remotely suggesting that of Sterne's famous little book, if better keeping the promise of title in text than did Sterne. Mr. Guthrie really does write of Italy, as well as of France, and he writes most charmingly and freshly of both. The reader who is acquainted with the "Sentimental Journey," will have a momentary fear in the earlier pages of the book that Mr. Guthrie is going to be an echo of his famous predecessor, as so many British travelers since have been, but our Scotch friend soon gets over this obsession, sees with his own eyes, and speaks with his own voice. He is a clean-minded, wholesome person, with a fine feeling for literature, and a sly Scotch humor of his own. The places he sees are just those that millions of other travellers have seen, and thousands of others have written of, but his personal angle of vision fully justifies his writing on these trite subjects. It is a little puzzling, the legend that Mr. Guthrie puts over his list of illustrations: "Original, and from photographs drawn by George Houston, R. S. W." This is the only obscure sentence in the whole book, but the pictures themselves, often of the most familiar subjects, are nearly all charming. Let us hope that Mr. Guthrie will take another vacation soon, and write of it as delightfully as of that which enabled him to see the things set down in this book.

OPEN COUNTRY: A COMEDY WITH A STING. By Maurice Hewlett. Charles Scribner's Sons. $1.50.

Mr. Hewlett's new book is an anarchist pamphlet, with accompanying illustrative narrative. From William Blake onward, British individualism has tended now and again to take extreme aspects with some of the idealistic novelists and poets, and the institution of marriage has been the special mark of their rebellious attack. As to Blake, he did not call himself an anarchist, but he was an extreme individualist, and he enunciated some theories as to sex relations that most persons, even of radical turn, would be inclined to call blackguardly. Burns, who had a touch of anarchy in his practice where women were concerned, puts a bit of brilliant anarchist theory into some stanzas of his "Jolly Beggars." Shelley, lover of humanity and beauty, was semi-anarchic in theory and practice, and Thoreau was of like kind, and now comes Mr. Hewlett, with a hero whom he evidently approves, and who calls himself an anarchist. There is a moment in the earlier part of the book when it seems as if Mr. Hewlett were about to give us the "Forest Lovers," with circumstance of time and place, but he resisted any such temptation, if it really besets him, and weaves a story of contrasts, placed in the ordinary haunts of upper middle class British society. His anarchist is a fascinating fellow with a rich father, but the young man chooses to live poor and in the open, now and again camping with his tent and cart in the park of a wealthy friend. It is while thus occupied that he meets the heroine, a girl of twenty, with the intellect of something more than thirty and the heart of twelve. To this girl he preaches his theory in letters that are often brilliant, but also sometimes tedious. His doctrine is of poverty, life in the open, contempt for conventions, personal liberty. When the girl makes ready, however, to apply this philosophy, which, of course, includes the anarchic theory of clean and idealistic free love, the teacher, who is deeply in love with her, decides that the time has come to save her from herself and the other man, or more accurately to save her from the result of outraging convention by having her marry the other man in spite of serious obstacles. It would be unjust to the reader to say what really happens, but it is proper to add that the teacher finally writes the pupil a letter of congratulation.

Mr. Hewlett's theory in this book is pure idealism, based upon the belief that man's instincts, the sexual instinct included, and especially women's instincts, may be trusted to lead to right and wholesome living. Like Thoreau, he thinks all burdens of wealth, all attachments to place, just so many clogs to hamper man in his race toward perfection. It is better to sleep under a hedge than under a roof. The hero would not marry the woman he loves, because the marriage laws of England enslave women, and so on through the familiar doctrine of those most optimistic of idealists, the anarchists. Incidentally, Mr. Hewlett has drawn a singularly lovely character in his chief girl, has made of her father a delightful old boy in whom natural affection almost triumphs over convention, and has shown us a gallery of upper middle-class portraits done with rare fidelity. After reading the book, however, one cannot help wondering what the author will do with his profits, and how his conservative and respectable American publishers reconcile his doctrines with their own personal attitude toward society.

NEW EDITIONS

THAT admirable anthology, "Palgrave's Golden Treasury of Songs and Lyrics," is now reissued by the publishers, The Macmillan Company, with the First and Second Series in a single, convenient, clearly printed volume, at a dollar and a half. The two series are independently paged and indexed, and even the title page is repeated. We note on page 339 of the First Series that "stain" appears for "strain" in Shelley's dirge, a poem not included in some earlier editions. This double volume gives us, perhaps, the best extant collection of English lyrical verse from Wyat to Tennyson. Of course, there is much included that an exacting critic could not allow to be lyrical, but real singers such as Shakespeare, Lodge, Blake, Burns and Shelley, are somewhat rare. Swinburne died too recently to be included in this collection, and no American poet is represented. It is really in some sort an event to have Palgrave's admirable collections in this form.

LITERARY CHAT

DUFFIELD & COMPANY, of New York, announce for fall publication "Songs and Poems" by Fiona McLeod (William Sharp), novels by Gilbert Cannan, C. A. Dawson Scott, Sidney Fredericks and Joseph Shearts, a posthumous volume of short stories by Herman Knickerbocker Viele, and many illustrated books that smack of the coming Christmas season. Mrs. William Sharp's biography of her husband, which this house had announced for August of this year, will not be published until some time in 1910. Meanwhile Mrs. Sharp is editing the collected works of her husband, two volumes of which will appear this fall, one being the poems mentioned in the opening of this paragraph.

In "The Young People's Bookshelf," twenty-volume series to be issued by the Putnams under the editorship of Katharine N. Birdsall, will be included fact and fiction, prose and verse, old and new. Two volumes have appeared so far.

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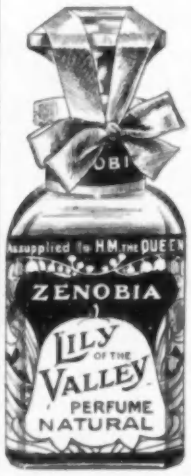

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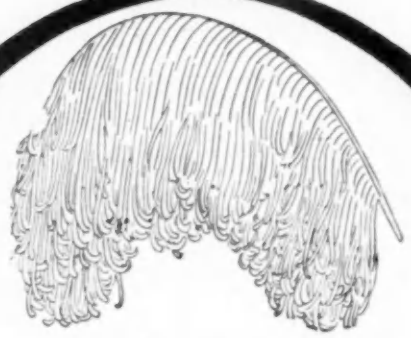

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Sachets a l'Aubépine, for brunettes; $3.75 per box; by mail $4.00.

Sachets Concentrés, for oily complexions; $3.75 per box; by mail, $4.00.

Sachets de Fraicheur, for dry skin; $5.00 per box; by mail, $5.25.

Sachets de Beauté, the great rejuvenators of the complexion; $6.25 per box; by mail, $6.55.

Sachets Perles, for very sensitive skin; $7.50 per box; by mail, $7.80.

All the Sachets prevent and eradicate wrinkles and keep the skin in perfect condition.

Sève Dermale, $2.50 per flacon, by mail, $2.70; a tonic to make the flesh hard and firm, is used in connection with the Sachets, as well as the Crème de Beauté, $3.50 per jar, by mail, $3.57. The purest cream in the world.

Dr. Dys' interesting book, "More Than Beautiful," will be sent free on request. Conscientious and confidential advice as to treatment of the skin given personally or by letter, when requested.

V. DARSY

4 WEST 40th ST. Suite V. NEW YORK

CONCERNING ANIMALS

FRIENDS of animals are disgusted with a decision recently rendered in the New York Court of Sessions, in a case sent there from a magistrate's court on complaint of the American Society for the prevention of Cruelty to Animals. Briefly the charge was that the drivers of two wagons loaded with newspapers, inhumanly compelled their horses to run up steep grades in order to catch trains, and the Court held in effect that getting newspapers to railway stations is a work of necessity, and therefore that those in charge of the service are exempt from the operations of the laws relating to cruelty to animals. Such instances of judicial perverseness indicate anew how urgent is the necessity for the humane education of the young.

PICTORIAL SUGGESTION

The great influence by way of suggestion exerted by pictorial representation was markedly shown at the Anti-Vivisection Exhibit held at Atlantic City a few weeks ago. Among the exhibits a beautiful reproduction of a painting by Mosler, entitled "The Lost Comrade," and depicting a handsome St. Bernard with lowered head at the side of a flower covered crib, gained so many hundreds of signatures for the anti-vivisection petitions to legislative bodies that it is to be sent around the country to plead in its mute but eloquent way for justice and humanity to the dog. Through the efforts of the New York Anti-Vivisection Society this exhibit is to come to New York.

ESPECIALLY SUITABLE FOR WOMEN

With so many women seeking occupations, it seems odd that an animal hospital has not before now been started in a city like New York, where it is estimated that there are nearly 50,000 pet dogs alone. Many dogs, cats and birds, living, as they inevitably must, an artificial life, contract various minor ailments, for the cure of which their owners would gladly pay, besides which such an institution, if managed by intelligent and humanely disposed women, would do much good in instructing the public in the proper treatment of dependent creatures. There is certainly need of such an establishment as this, as also of a home of rest for horses, and both are especially suitable occupations for intelligent women, who would undoubtedly gain the confidence of owners that their pets would be well cared for.

ABUSE OF WILD BIRDS

That the destruction of wild bird life means the destruction of forests is a fact the representatives of the Audubon Society are emphasizing in lectures and articles. The service of the robin is cited as typical of that rendered by many others, as it frequently devours from 150 to 175 leaf-eating caterpillars in a day. The quail does nearly as well, more than one hundred potato bugs having been found in the craw of a single bird, while another showed that it had swallowed two spoonfuls of cinch bugs. A mother sparrow has also been known to feed seventeen grasshoppers and two spiders to its seven days old fledglings. Traffic in wild birds should be stopped everywhere. Large South American birds with clipped wings are sold from at least one shop on a principal thoroughfare in New York, to spend their lives beating against wires, when their Creator meant that they should roam through miles and miles of atmosphere daily, and it is amazing that women, who are generally kind in their attitude toward their fellows, can buy the poor creatures with any other intention than that of setting them free.

DOG POLICE

At the Budget hearing in New York, when the appropriations for the coming year were under discussion, the Chief of Police, being interrogated as to the worth of the police dogs, considered as an investment, officially defended their employment, especially in the outlying districts, his opinion confirming the estimate of European police authorities. In fact, so successful have been the police dogs in foreign countries in tracking criminals, or overpowering them when caught, that the thieves themselves, particularly in France, are retaliating by training dogs to attack policemen. A band of thieves was caught in Toulouse, France, which made a business of training mastiffs for such work, the attention of the police having been called to it by the fact that a land owner had been found dead outside his ransacked house, with his throat bitten through. Not infrequently dogs that have not been trained for police work aid in holding criminals, as did a bull terrier whose owner had been knocked down and robbed by five rowdies. Calling the police to his aid, the victim undertook to hunt up his assailants, and when he found them it was the bull terrier that held them until the police arrived.

TOO MUCH CARVING

Dietary and simple remedy treatment of appendicitis are now winning the adherence of physicians both here and in Europe. For example, at the International Medical Congress, held at Budapest last month, Dr. Somenberg, of Berlin, deprecated the use of the knife invariably in the early stages of the disease, stating that he personally knew of over 300 cases of acute appendicitis that had been cured without an operation; and Dr. Charles E. Page, of Boston, goes even further, stating that such operations should be considered criminal. He claims to have carefully followed the record of appendicitis operations ever since "the craze for appendectomy started," and he denounces it as useless and criminal. There are many indications that the laity are becoming suspicious of the saturnalia of surgery that has developed in the last decade, and, to their credit be it said, many physicians of standing are protesting against it in addresses and articles in medical journals. Speed the day when the advice of men like Prof. Fisher and Horace Fletcher will be heeded and diet becomes a matter of intelligent regulation, to the elimination of appendicitis and other ills of digestion.

HOMEOPATHY OPPOSED TO VIVISECTION

A notable address reported in the Review was that made by Dr. H. Holst, of Stockholm, on "Homeopathy and Vivisection," in which the speaker showed that the therapeutic system upon which homeopathy is based is wholly at variance with the vivisection theory of disease and its cure. Hahnemann, the founder of the system, laid down the dictum that in order to know the therapeutic action of drugs upon the diseased human body, their physiological actions upon the healthy human frame must be ascertained. He further said that the person who is being made the test for the medicine must during the whole time of the experiment avoid all over-exertion of mind and body, all sorts of dissipation and disturbing passions; that he must devote himself to careful self-observation and not be disturbed while so engaged; and that he must possess sufficient intelligence to be able to express and describe his sensations in accurate terms. Could any method of therapeutics offer a greater contrast to the methods of the vivisectionist, who experiments upon dumb creatures, whom he throws into mental and physical agony? Which system appears more intelligent to sane people who do their own thinking.

VERY INTELLIGENT BREED OF CATS

A recent issue of the Cat Journal, Vol. IX, No. 1, opens with a very interesting article on the Siamese Temple Cat, by H. D. Bassett, in the course of which he makes this statement: "After seven years' experience with this breed it has been discovered that in about every fifth generation there will be found a black kitten and in every case it is a male. I have never known this to fail—coal black from top to tip, with eyes of a golden color on an orange tone. His get, however, is normal, i. e., fawn color at maturity. Only one black have I been able to raise, and he was killed after fathering two litters of kittens. The species is exceptionally intelligent." The Editor of the Cat Journal gives warning against an indiscriminate use of liquor for all kinds of animal sickness. He also insists, citing Dr. Wiley, the food expert, as authority, that there is no nourishment in broth or the so-called extracts of meat. A dog, fed upon beef extract for eleven days, died of starvation, although he was given all he would eat. Extract of beef is absolutely without value as a food. Indeed, the best makers only claim for the product the quality of stimulation, not nourishment.

Smartly Gowned Women

are marked to a large degree by the corsets they wear, for the corset makes or mars the grace of the figure, the style of the gown. Then why not see to the corset first? And would you have the best in fashion, fabric, finish and fit, let it be one of the

LYRA CORSETS

The new Fall models are especially smart, producing the low bust, the long hip and back and the "new slight waist curve," all features of fashion.

Model No. 4202 (like illustration). Very excellent model for slender and medium figures. Material, coutil, white. Boned with *Walohn*. Sizes 18 to 26. Price $6.00.

The perfect form and lasting fit of a corset depend upon the boning of the garment. ***Lyra Corsets*** are boned with ***Walohn,*** the only reliable boning. It does not rust. It does not break. Strong yet pliable, it moulds the form into lines of grace and ease, and holds the shape of the garment perfectly.

We list only one of the many modish Fall models. We would ask you to have your merchant fit you to just the right model for your individual figure. If ***Lyra Corsets*** are not obtainable in your vicinity, write direct to us. Shall we send our booklet showing a variety of styles?—no charge.

OTHER NEW MODELS $5 TO $15

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NEW YORK **DETROIT** **CHICAGO**

"MOMART" SOUBRETTES

This is style
700. $10.00

A Model Having These Lines for $4.50

Order Style 80 A

This is a new model of the same design as the illustration, but made simply, without beading in the seams or flounce.

It fulfills the want of an inexpensive Soubrette made with as much style as those more elaborately trimmed. The only lace upon this style is at the top, and the bottom of the 18 in. flounce. It is run with French wash ribbon and made from fine Persian Lawn or Dimity.

A graceful fitting garment of excellent style and one that will launder perfectly and without fear of damage.

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Dear Madam:—

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They are the best ever made for convenience, safety and comfort. First: They are the easiest and quickest to sew on. Second: They stay just where you put them without slipping, keeping the seam flat and tightly closed as long as the garment lasts. Third: Guaranteed not to rust or discolor. Then they are put up in a sanitary package, a Kraft Brown Envelope so that no one can handle them until they reach your hands. Does this mean anything to you?

If not at your dealer's now, send us his name and 10 cents and we will send you a full package containing 2 doz. Safety Hooks, 2 doz. Invisible Eyes and 1 doz. Standard Eyes, either black or white, and we will return your postage with order.

If you are not perfectly satisfied, we will return your money in full and your first lot will cost you nothing.

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Made in VIYELLA, $4.50; LINEN, $4.50; WHITE MADRAS $3.00; COLORED MADRAS, $3.50

Sold With a Guarantee

If purchaser is not satisfied the waist may be returned at my expense and the money refunded.

When ordering, give bust measure, size linen collar worn and inside length of sleeve including cuff.
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Mary Louise Peters
508 Townsend St., Syracuse, N. Y.

ON HER DRESSING TABLE

NO ONE could wish for a more delightfully fine, pure face cream than one especially prepared for an exclusive private trade rather than the general public. It is deliciously fragrant with the odor of violets, and even the merest novice in all toilet matters cannot fail to recognize its superiority of compoundure from the perfect consistency of texture as well as its smooth unctuousness. As a cleanser this cream can hardly be excelled, but this is the least of its qualities, for the chief claim it has to approval lies in the results it is known to have achieved by its lightening of wrinkles, lines and crow's feet, besides refining the most leathery skin. The finest ingredients procurable are used in its making, and a positive assurance is given that it will not grow hair on the face.

All this is from the professional point of view, and, on the other hand, no preparation is more agreeable to use, works more speedily for the general good or is more dainty in substance. The face powder made by the same chemist is not one whit behind it in general excellence, and may be relied upon in every particular. Neither of these preparations can be found at any of the large shops.

Older and more firmly established than any other method of cleansing the scalp is the use of eggs for shampooing purposes, and even in these days, when a thousand new devices for accomplishing the same results are forthcoming, staunch adherents of the older system are clamoring for reliable preparations of egg as preferable to any other. Something new of this character has recently made its appearance and sells for the reasonable price of 20 cents the bottle. It is a real egg shampoo of the best kind, a healthful, sanitary preparation, and very cleansing. A few drops are to be poured on each portion of the scalp, the hair being parted so that the liquid can trickle down to the roots. It is not necessary to thoroughly drench the hair with it, as the action is on the scalp and not on the hair itself. Rub gently with the tips of the fingers, and having thoroughly massaged the scalp, wash the hair thoroughly with tepid water. This will distribute the foamy bubbles of the shampoo and besides thoroughly cleansing and invigorating, will make the latter soft, glossy and rich in lustre.

A new camphor ice is also to be recommended for the relief of chapped skin or lips, roughened conditions, or sunburn. It is in fact prepared with a view of restoring a natural condition of the skin and little glands in the cutis, or sub-skin, after exposure to extreme heat or cold. Like all other preparations of this character it is merely to be rubbed over the skin whether of face or hands, and the refreshing penetration of its antiseptic qualities is at once felt in the pleasant glow which follows. A very slight rubbing will at once remove tingling of cheeks or hands roughened by extreme cold, and the effect on chapped lips is no less immediate. Price, 10 cents a box.

Coquettish little matinée caps as they are called are not worn so generally on this side of the water as they are in Paris or even England, yet the fashion is growing steadily, and one attractive little specialty shop has several charming specimens on exhibition, these having been copied many times since first shown last spring. The idea at first was to wear these little lace and lawn affairs for the early cup of coffee to hide the hair until later in the day, when it had been elaborately arranged, but they were found to be so becoming that in France and England many women wear them with tea gowns in the afternoon, when receiving intimate friends in the boudoir. They have a marvelously softening effect on the face, are universally becoming if rightly chosen, and have an individual charm not to be lightly ignored.

Many delightful English novelties in exquisite leather cases are shown at the establishment of an exclusive silversmith, these including all manner of small picnic necessities such as tumblers, etc., as well as hot water bags covered in dark silk and beautifully made inflatable cushions of rubber or leather of three times the usual size, all easily and neatly packed away in big flexible envelopes of English morocco.

Useful ice water jugs of thick glass are enclosed in heavy metal pitchers with fitted tops and lined with zinc to hold the same temperature through the night. There are handles at the side, and although not ornamental, these little affairs are extremely useful and cost but $1.25.

AS SEEN BY HIM

(Continued from page 667)

teract the effects of Arctic starvation. There were Cotuits, very salt and somewhat large oysters, Jenny Lind soup, whatever that might be, and all sorts of relishes, or *hors d'oeuvres*, such as radishes, olives, celery—in short stalks—and salted almonds. Then followed the fish—the inevitable bass—this time with lobster sauce and cucumbers. Then sweetbreads in shells, lamb tournedos with a red sauce, potatoes sliced in quarters and sautéd, and little green peas. A sorbet followed, and afterwards there was squab and salad and ices and dessert. The only wine was champagne.

For Prince Kuni of Japan there was another elaborate dinner, with two sauternes and three brands of champagne, one of which was a vintage wine. It is said that the Princess Kuni did not utter a word to anyone while in New York, and her ladies in waiting spoke only to each other, for the reason that in Japan ladies of blood royal must only converse with those of their caste, and there was no one here of sufficient rank with whom to chat. I rather doubt the truth of this, for when I saw the Princess she was all smiles, most gracious, but dreadfully bored, and her husband kept on that mask of Oriental reserve absolutely without expression. This is a characteristic of these people, for you may associate with them for years and never know them at all.

ANSWERS TO CORRESPONDENTS

FEES

ANY reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

(TO M. B.)

WOULD you advise a gray squirrel coat for a girl of 18? Brown is not becoming and I do not care for black. Is it proper when living in the suburbs to wear a fur coat to the theatre in the evening? If not, please suggest something dark and not very expensive. Am I too young to wear a train? What kind of gown is most suitable to wear when dining at a country club on a winter evening? Will corduroy velvet suits be worn this winter?

Ans.—A gray squirrel coat would not be very suitable for a girl over twelve years of age. A caracul or pony-skin coat would be most appropriate for the use you mention. A dark cloth or silk coat would be neither as smart nor as serviceable.

Any evening gown, not too décolleté, can be worn at a country club for dinner and you are old enough to wear a moderate train.

Corduroy velvet suits are to be good style this winter, and would be becoming to you if you are of a slight build and if the corduroy is of good quality.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

Binner Corsetière

MME. BINNER ANNOUNCES THE OPENING OF THE SEASON, WITH A BEAUTIFUL DISPLAY OF THE MOST EXCLUSIVE

NOVELTIES IN CORSET MATERIALS DIRECT IMPORTATIONS FROM THE BEST MANUFACTURERS OF FRANCE.

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FAMOUS BINNER CORSETS MARK THE HIGHEST ADVANCE IN THE ART OF CORSET MAKING.

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These dainty garments represent the latest and best designs of Healy experts, who have made the designing of dainty Lingerie a special study.

Healy French Lingerie

is hand-made by the needle-women of France, who are experts in this line of work. These garments are graceful in their lines, perfect fitting, and give perfect comfort to the wearer, facts that can scarcely be appreciated unless you are accustomed to wearing Healy Lingerie.

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It is free, and will tell you a lot about styles and prices.

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Real Hand-Made Princess Lace Waists

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1190. Princess Lace with Gibson Collar, and exquisite medallion. Yoke of hand-made spider-web pattern. $5.00 value. **Our price $3.00.**

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"Maternity Corset"

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Patrons living at a distance may be assured of satisfaction, ordering by post.

GOOD NEWS
For Stout Women

The striking feature of the latest La Grecque Belt Corset is the overlapping expansion belt which allows the wearer to walk and sit in an extremely long corset with perfect ease and comfort.

Every stout woman can have the extremely long hip that fashion demands this season and be comfortable if she wears the new La Grecque Belt Corset. Made in four styles for slender, medium, stout, and very stout figures with prominent abdomen. Price $5.00 up.

We have an illustrated booklet, **"The Well Dressed Woman,"** showing styles for every figure and giving range of prices from Jean to Silk materials. Sent postpaid on request.

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M. & M. Koch

Paris **West 23d Street New York**

MUSIC

WHEN David Bispham arranged the programme which he sang in Carnegie Hall last week, as the first offering of the concert season for 1910-11, he must have been in a sombre mood. Coming as the first musical message of the year it would have been more welcome had the joyous note been sounded; but, so far as the audience was concerned, all was as it should be, for it was Bispham, and this former Metropolitan Opera House baritone can do no wrong in the eyes of a large and influential public.

The recital, to quote from the programme, was made up of "sacred and classical songs." Beginning with "Mighty Lord and King," from Bach's "Christmas Oratorio," it went on to "Within These Sacred Bowers," from Mozart's "The Magic Flute," and included Beethoven's "Die Ehre Gottes," from "Creation's Hymn"; Schumann's "Requiem"; two Schubert songs, "In Evening's Glow" and "Omnipotence"; Brahms's "Four Serious Songs"; two songs by Sidney Homer, "The Pauper's Drive" and "To Russia"; Alfred G. Wathall's "Mother's Visits," and "Ring Out, Wild Bells," by Gounod. It was concluded with the recitation of Longfellow's poem, "King Robert of Sicily," set to music by Rossiter G. Cole.

Of all the musical compositions only one had any life. This was Sidney Homer's "To Russia," a song of the Jew, which Bispham gave with telling effect, and which made more than one of his hearers wish he had provided other material of similar nature. If his singing no longer sounds its former freshness of tone, if it lacks in the brilliance of its upper register, there is supplied in place of these qualities a matured art which few singers of songs possess. Bispham is a sound musician, and every phrase he delivers is weighted with authority. His diction is a delight, and every syllable is enunciated so clearly that it can be heard in the remotest corner of the largest auditorium. Now and then his vocal resources are severely taxed by the demands of his music, but the baritone always manages to save the situation, even though the organ does not respond as it did in former days. The "King Robert of Sicily" was interesting, but not important, for Rossiter G. Cole has not composed for it any such music as that which was forthcoming for "Enoch Arden," which had such a vogue a decade ago. Nevertheless, the elocutionary and dramatic powers of Bispham enabled him to deliver the text with effectiveness, and his audience bestowed upon his effort liberal approval.

Oscar Hammerstein has sounded the note of battle in his recent utterance to the Philadelphia press bearing upon the performances of opera to be given there this winter. Although he is concerned with the presentations to be given in the Quaker City, it need not be assumed that there will be no competition in New York or in Boston, Baltimore and Chicago, where the Manhattan and the Metropolitan Opera Companies will clash before next spring. On the contrary, there will be a greater rivalry this year between these two first operatic organizations of the world than ever before, and the public, in consequence, will have more and better opera than it ever has had.

Before another two weeks have passed nearly all the members of the rival organizations will be in New York, and hard at work rehearsing for the coming productions. Many consider this to be the crucial year in the history of both companies, for there are records which must be eclipsed if both managements are to improve standards already established.

Last season Caruso's illness did not help the artistic results of the Metropolitan Opera Company's season. Neither did the failure of the directors to produce the long promised performances of opera in English. Therefore, when the plans for the approaching twenty weeks of opera in New York were formulated, direct orders were given Gulio Gatti-Casazza and Andreas Dippel to spare no expense or pains to get the best singers possible, to produce without fail Converse's "The Pipe of Desire," Goldmark's "The Cricket on the Hearth" and Humperdinck's "The Children of the King" (all in English), and to make several new productions of operas never before given in this country.

From this distance it is evident that these orders are in a fair way to be carried out, for never before has the Metropolitan had so many principals on its pay-rolls. Besides, twelve new productions are being developed, the scenery for most of them already having been delivered. With a new rehearsal hall, constructed on top of the Metropolitan Opera House, at its disposal, and the stage of The New Theatre available for similar purposes, it will be possible to prepare a large number of works properly for presentation.

Oscar Hammerstein, who never gives out his complete plans so early in the season, tells us that he will make several new productions which will equal his former best record. He also says that when it is known that he has signed contracts for the appearance here of a half dozen singers, there is likely to be a commotion in the operatic world. It is a bit early to draw conclusions, but it is a safe guess to assume that there will be much of importance from both companies—and this is all the public is concerned about.

With the Italian Grand Opera Company out of the way, the preliminary season at the Manhattan Opera House is now without a competitor, and Oscar Hammerstein is happy. Week before last "The Tales of Hoffmann" was the novelty. It was given on one night and made such a success that it was repeated twice last week, the seventh of this pro-season. Considering the prices asked of the public it was one of the best operatic values which the Manhattan organization ever offered. Mme. Walter-Villa was *The Doll*, MM. Lucas and Beck sang the rôles heretofore sustained by MM. Dalmores and Renaud, and Mlle. Baron was *Giuletta*. It was a reasonably smooth performance, and, as usual, the now famous barcarole had to be repeated.

If the public is wise it will take every advantage provided by Director Hammerstein during the few weeks remaining of this preliminary season, for it is unlikely that he ever again will offer a similar one. While it was first announced as an "educational season" it has proved to be such more for the impresario himself than for opera-goers. Mr. Hammerstein has discovered that the people want, above everything else, high-priced opera, and in future he states that he will confine his efforts solely to productions of this class.

LIQUOR AND MORPHIA IN INDIA

THAT friend of the laboring classes, J. Keir Hardie, during his recent trip through India saw reason to suggest that while the Indian authorities are jubilant over the decreased sale of opium, they should not lose sight of such ominous facts as that the consumption of spiritous liquors has increased enormously in the last thirty years, and that the morphia victim, whose condition is worse than that of the opium devotee, is frequently met with. Mr. Hardie has seen most deplorable cases of morphia poisoning, the victim of the drug being covered from head to foot with sores, and as a rule the villages where the trade in liquor is most profitable are those in which poverty and destitution are without parallel in any part of the world.

ORCHIDS IN BRAZIL

IN CONTRAST to the prices asked here it is interesting to know that in Brazil orchid plants of eight leaves are sold for nine cents; plants of fifteen leaves for eighteen cents, of twenty to thirty leaves for thirty-two cents, and of forty leaves and more for correspondingly low prices. This year a very beautiful plant of 206 leaves with a blooming capacity of 500 flowers was sold in Pernambuco for $5, whereas its value in the United States would have been $150.

S O C I E T Y

DIED

Adams.—On Wednesday, October 13, at her summer residence, at Lenox, Mass., Frances Charlotte, wife of Thatcher M. Adams.

McAllister.—At her residence, 603 Madison Avenue, New York City, on Wednesday, October 13, 1909, Sarah T. McAllister, widow of Ward McAllister, in the 80th year of her age.

ENGAGED

Robinson-Alsop.—Miss Corinne Douglas Robinson, daughter of Mr. Douglas Robinson, to Mr. Joseph W. Alsop.

WEDDINGS

Watts-Jackson.—October 19.—Mr. Martin Sheeke Watts and Miss Elisabeth Huntington Wolcott Jackson, daughter of Gen. Joseph C. Jackson, were married on Tuesday, October 19, in the Church of the Epiphany.

WEDDINGS TO COME

de Acosta-Sargent.—November 6.—Miss Maria de Acosta, daughter of the late Ricardo de Acosta, to Mr. Andrew Robeson Sargent, at the home of the bride.

Dexter-Osborne. — October 30. — Miss Dorothy Dexter, daughter of Mr. Charles W. Dexter, of Boston, to Mr. David W. Osborne.

Duane-Whitney.—October 30.—Miss Eleanor Franklin Duane, daughter of Mr. James May Duane, to Mr. Stanton Whitney, in the Protestant Episcopal Church at Locust, N. J.

Lentilhon-Macomb.—October 30. — Miss Leonie Lentilhon, daughter of the late Joseph Lentilhon, to Mr. John de Navarre Macomb, Jr., in Trinity Chapel.

CHARITY ENTERTAINMENT

An annual ball in aid of the Nassau Hospital was held on Friday, October 22, in an assembly room on the Mineola Fair Grounds, at Mineola, L. I. Patronesses: Mrs. Lloyd Bryce, Mrs. Charles Blair Macdonald, Mrs. Herbert L. Pratt, Mrs. Edward Willets, Mrs. William Crittenden Adams, Mrs. N. M. Baldwin, Miss Atala W. Thayer, Mrs. Robert Bacon, Mrs. Edwin D. Morgan, Mrs. Oliver W. Bird, Mrs. Middleton S. Burrill, Mrs. Charles Steele, Mrs. Thomas Hitchcock, Jr., Mrs. Sidney Dillon Ripley, Mrs. Harry Payne Whitney, Mrs. James A. Burden, Mrs. William K. Vanderbilt, Jr., and Mrs. Payne Whitney.

DANCES

The dates of the Junior Cotillions are November 30, January 3 and February 1. Subscribers this season include: Mrs. Lindley Hoffman Chapin, Mrs. D. Crawford Clark, Mrs. Henry E. Coe, Mrs. James May Duane, Mrs. Henry C. Emmet, Mrs. Robert Endicott, Mrs. Daniel C. French, Mrs. John Herndon French, Mrs. E. Hayward Ferry, Mrs. James T. Gardiner, Mrs. Henry S. Glover, Mrs. F. Vinton Greene, Mrs. George G. Haven, Jr., Mrs. William M. V. Hoffman, Mrs. Henry R. Hoyt, Mrs. Colin Macrae Ingersoll, Mrs. Grenville Kane, Mrs. Hamilton Fish Kean, Mrs. Gustav E. Kissel, Mrs. George C. Kobbé, Mrs. Henry W. Munroe, Mrs. Eliot Norton, Mrs. Julian W. Robbins, Mrs. Archibald Rogers, Mrs. Charles Steele, Mrs. Dutilh Smith, Mrs. William A. Street, Mrs. George C. Wilde, Mrs. F. Dana Winslow, Mrs. Frank S. Witherbee, Mrs. Edward B. Adams, Mrs. Henry A. Alexander, Mrs. John E. Alexandre, Mrs. J. Turner Atterbury, Mrs. Thomas H. Barber, Mrs. William B. Beekman, Mrs. S. Reading Bertron, Mrs. W. Rossiter Betts, Mrs. James Brown, Mrs. Winthrop Burr and Mrs. E. Livingston Burrill.

INTIMATIONS

Astor.—Colonel John Jacob Astor and his son, Mr. Vincent Astor, are on a southern trip.

Barney.—Mr. and Mrs. J. Stewart Barney, who are in the South, will return next week to Newport to remain until November. Mrs. Alexander Van Nest, Mrs. Barney's mother, is at her villa.

Belmont.—Mr. and Mrs. Perry Belmont will spend the winter in their new house in Washington.

Burr.—Mr. and Mrs. Winthrop Burr, who are now at Lawrence, L. I., have taken the house No. 26 West Fifty-eighth Street for the winter. Mrs. Burr will give a ball at Sherry's on December 29 to introduce her second daughter, Miss Frances Burr.

Cram.—Mr. and Mrs. J. Sergeant Cram are stopping with General and Mrs. Lloyd Bryce, at Roslyn, L. I.

Crosby.—Colonel Schuyler Crosby, who was dangerously ill in Newport in August, has entirely recovered his health and has returned to New York for the winter.

Drexel.—Mrs. John R. Drexel will return to New York from Newport in the latter part of this week.

Fabbri.—Mr. and Mrs. Ernesto G. Fabbri have returned from Bar Harbor.

Foster.—Mr. and Mrs. Giraud Foster will pass the winter in Europe.

Gambrill.—Mrs. Richard Gambrill is stopping with Mr. and Mrs. William D. Sloane at Lenox.

Grosvenor.—Mr. and Mrs. William Grosvenor and the Misses Grosvenor will remain at Newport until November 15, when they will go to Providence.

Howland.—Mr. and Mrs. Dulany Howland have gone to Tuxedo for the autumn.

Iselin.—Mr. and Mrs. Adrian Iselin and the Misses Iselin will return from New Rochelle early in November.

James.—Mrs. Arthur Curtiss James will give a dance on December 21 for her niece, Miss Harriet Ferry.

Jay.—Mr. and Mrs. Augustus Jay have closed their villa at Newport and returned to New York.

Kingdon.—Mrs. Charles D. Kingdon, who has been with her daughter, Mrs. George J. Gould, at Lakewood, N. J., since her return from England, left yesterday for Toronto, Canada, where she will remain until November.

Kingsland.—Mrs. George L. Kingsland and Miss Ethel Kingsland, who have been in Europe since last spring, will return next week.

Knight.—Mrs. Edward C. Knight has returned to Newport from New York and joined her son-in-law and daughter, Mr. and Mrs. Sidney Jones Colford, Jr.

Moore.—Mr. and Mrs. Casimir de Rham Moore and Miss Grace Arnold Moore have returned from Bar Harbor.

Parsons.—Mr. and Mrs. Herbert Parsons are stopping with Mr. Henry Clews at his new house, No. 27 West Fifty-first Street.

Pierson.—Miss Margaret Pierson has been entertaining a party of friends at Newport.

Pulitzer.—Mrs. Ralph Pulitzer has joined her parents, Dr. and Mrs. W. Seward Webb, at Shelburne, Vt.

Rhinelander.—Mrs. T. J. Oakley Rhinelander, who is at Tuxedo, will soon return to Briarcliff, N. Y.

Schieffelin.—Mr. and Mrs. George R. Schieffelin and Miss Dorothy Schieffelin will go to Lenox after their stay at Southampton, L. I., and remain several weeks.

Shepard.—Mrs. Elliott F. Shepard and Mrs. Fabbri have returned from the Virginia Hot Springs.

Twombly.—Mr. and Mrs. Hamilton McK. Twombly gave a dinner at their country house, at Madison, N. J., on October 20.

Vanderbilt.—Mrs. Frederick W. Vanderbilt has announced that she will give a Thanksgiving dinner to the newsboys and messenger boys this year, as usual.

Webb.—Mrs. F. Egerton Webb and her father, Mr. Edmund D. Randolph, will return from Europe next week.

Weld.—Mrs. William G. Weld closed her villa on October 21 and has gone to Boston for the winter.

Whitehouse.—Mr. and Mrs. J. Norman De R. Whitehouse have returned from a visit to Mr. and Mrs. Luther Kountze and Mr. and Mrs. J. Gordon Douglas, at Morristown, N. J.

Wilson.—Mr. and Mrs. Richard T. Wilson, Jr., who are at Garden City, L. I., will soon go to their country house at Bluffton, S. C.

CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Mr. John M. Denison, Mr. A. L. Nash, Mr. Benjamin Thaw, Mr. T. B. Gray, Mr. Charles E. Wortham and Mr. William Gray.

Lenox, Mass.—Late arrivals: Mr. and Mrs. Gardner Weatherbee, Mrs. B. W. Ames, Mrs. F. C. Bayson, Mrs. M. S.

(Continued on page 694)

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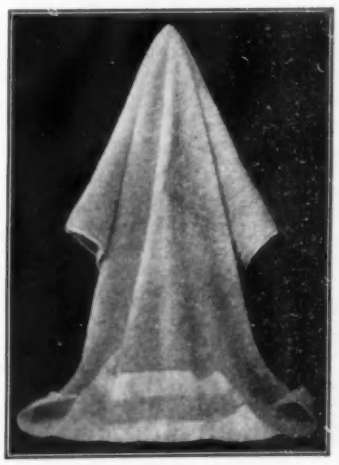

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SOCIETY

(Continued from page 693)

Jones, Mrs. David P. Flint, Miss Mary M. Manning, Mr. and Mrs. J. B. Wilbur, Mr. and Mrs. Charles J. Martin, Mr. and Mrs. Dana J. Flanders, Mr. and Mrs. J. Albert Blake, Mr. and Mrs. C. A. Weed, Miss Florence M. Weed, Mrs. Gustav Amsinck, Mrs. George H. Morgan, Colonel and Mrs. W. H. Coler, Mr. and Mrs. Lorenzo Woodhume, Mr. and Mrs. William Adams, Miss Dorothy Schieffelin, Dr. and Mrs. F. A. Fielding Dr. and Mrs. William Bullard, Miss Ellen Brocket, Baron Hye, of the Austro-Hungarian Embassy; Mr. and Mrs. Frederick Roosevelt and Mr. and Mrs. T. L. Olcott, Jr.

Tuxedo Park, N. Y.—Late arrivals: Mrs. George E. Dodge, Mr. and Mrs. John S. Rogers, Mrs. Charles W. Cooper, Mr. and Mrs. William M. V. Hoffman, Mr. and Mrs. Edson Bradley and the Rev. and Mrs. Herbert Shipman.

ART

EXHIBITIONS NOW ON

New York. Metropolitan Art Museum. Loan exhibition to commemorate the Hudson-Fulton celebration. Until November 15.

Lenox Library. Exhibition of prints, maps and books to illustrate the Hudson-Fulton celebration.

Astor Library. Collection of colored prints of uniforms of the United States army in various periods.

Powell's. Exhibition of decorative textiles, draperies, sofa cushions, etc., by Miss Birdaline Bowdoin and Miss Evelyn Manley. Until October 30.

Duveen's. Collection of original Wedgewood pottery.

Print Cabinet. 4 West 40th Street. Engravings by Marc Antonio Raimondi and his followers. Until November 1.

New York Historical Society. Exhibition by the Society and the Colonial Dames of America, of historical paintings, art objects, books, etc., to commemorate the Hudson-Fulton celebration.

EXHIBITIONS TO COME

New York. American Fine Arts Galleries. Twentieth annual of the New York Water Color Club. October 30 to November 21.

Philadelphia. Art Club of Philadelphia. Twentieth annual of oil paintings and sculptures. November 1 to December 5. Exhibits received October 20, 21 and 22.

GOSSIP

MR. P. A. B. WIDENER, of Philadelphia, who owns one of the finest and largest collections of old masters in this country, has lately purchased another fine example by Van Dyck, which will be shipped to the United States in a week or two. This latest addition to Mr. Widener's valuable collection is a full-length portrait of the Marchese Brignole Sala and her son. It was from the Earl of Warwick's collection.

FASHION DESCRIPTIONS

PAGE 670

UPPER FIGURE.—Dinner gown of black chiffon, over a foundation of apricot satin, trimmed with bands of black lace. The tunic is caught gracefully here and there with choux of apricot chiffon. The bodice has a hanging apron of black jet and beads, and the short sleeves are made of black chiffon over a lining of apricot chiffon.

LOWER FIGURE.—Exquisite evening gown of Nile green moiré with a draped tunic of net, heavily embroidered in iridescent beads and bordered with a deep bead fringe. The tunic is caught at the left side with a rose made of silver cloth and embroidered net. A square cut décolletage and the bare suggestion of a sleeve. Another larger rose is displayed at the front of the corsage.

THE COVER OF THIS NUMBER

THE lace design on the cover is photographically reproduced from an effective bertha of Bruges lace from the shop of Miss Sara Hadley.

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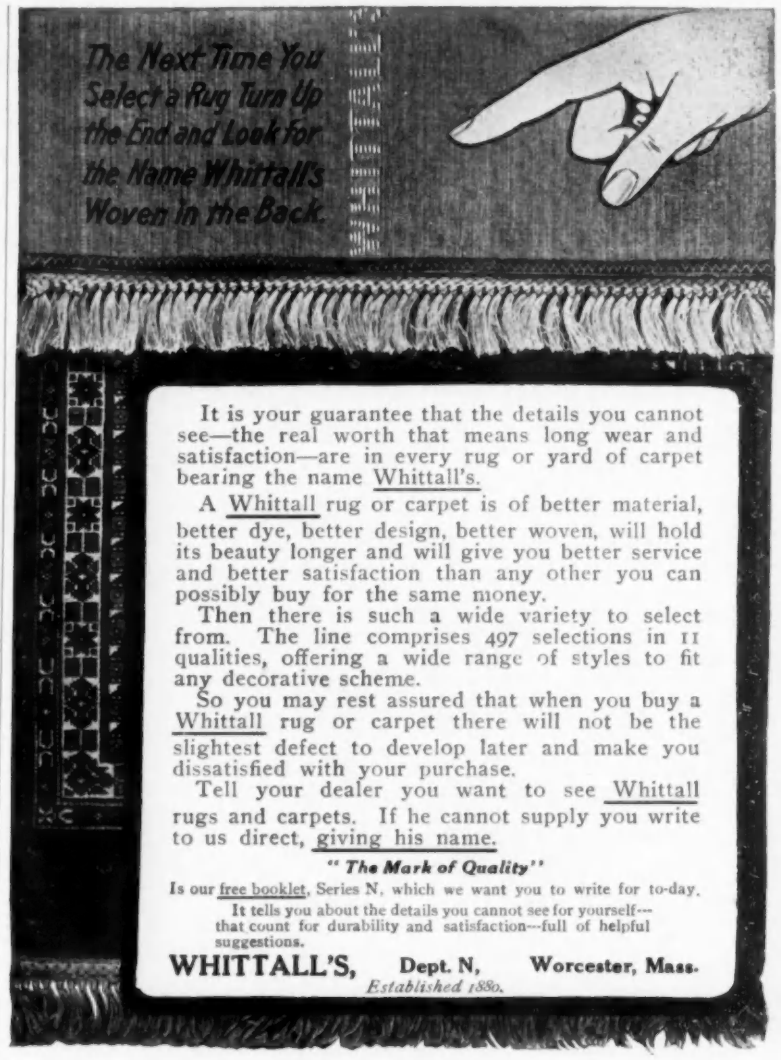

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